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ABSTRACT

Articles in this publication either deal with one of a variety of topics involved under the broad heading of the teaching of English or, more specifically, concern the different approaches to the teaching of literature. Titles are "The Psychology of Remediation"; "Non-Standard Negro Dialect: Myth or Reality"; "The Teaching of Pronunciation in the Second Dialect Classroom"; "To Teach Black Culture, Serve 'Em Soul"; "American Novelists as Poets: The Schizophrenia of Mode"; "Anti-Totalitarian Fiction"; "'Gee You're a Nice Guy But a Lousy Teacher!" "What To Teach?"; "What English Teachers Should Know About Criticizing Students' Classroom Speeches"; "Renaming and Differentiating Culture Levels and Functional Varieties"; "How Television Can Be Used to Motivate Students Who Are Turned Off to Literature"; "Child Drama...And Jonathan Livingston Seagull"; "As They Like It...A Visual Approach to Shakespeare for Young Students"; "The Reading Teacher's Right to Write"; "One Day in the Life of Ivan Denisovitch--And One Day In Ours"; "Try It On Monday"; and "Cover Photo '141st Street, New York.'" (JM)

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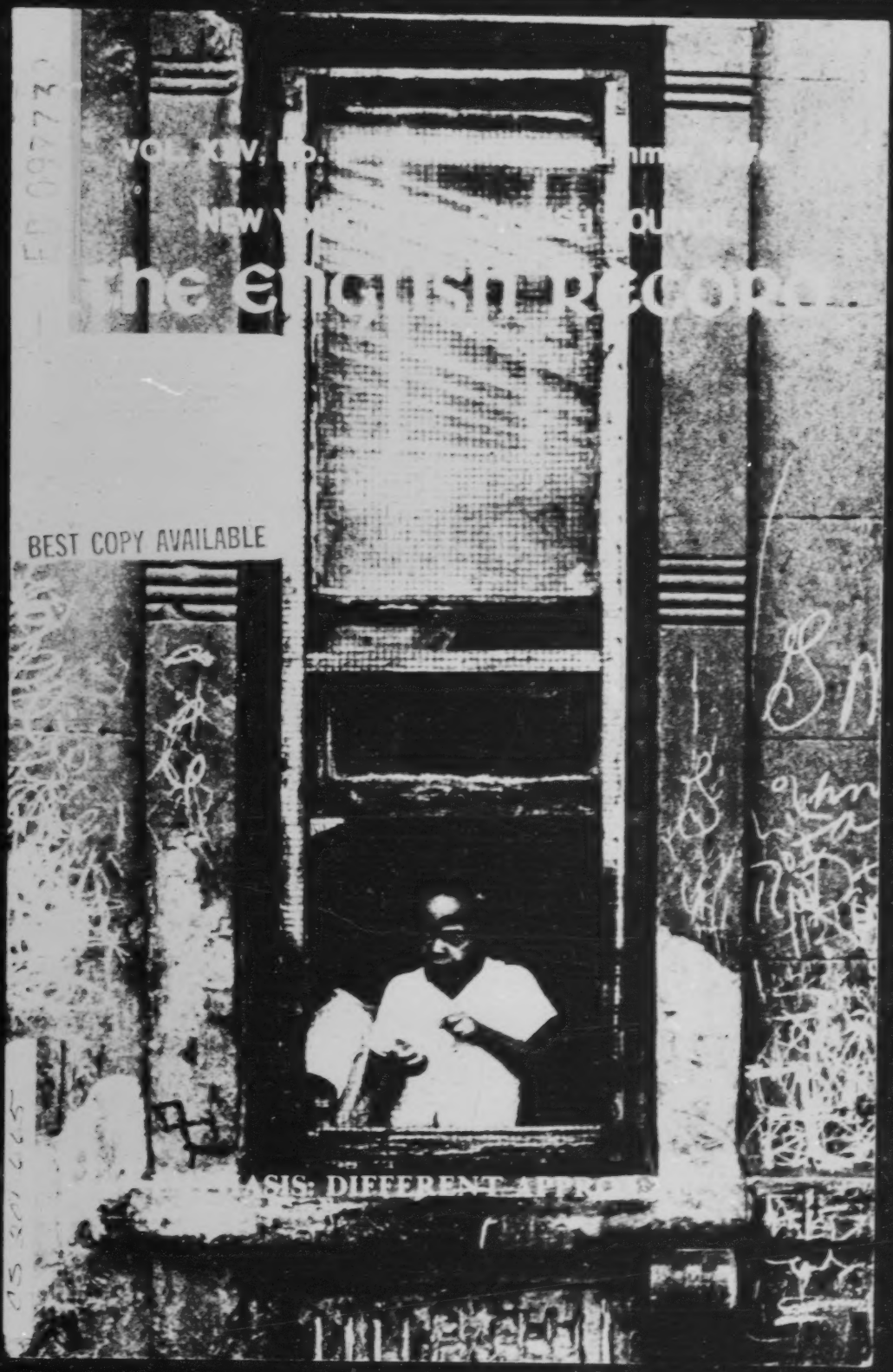

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— Editor's Page —

Contributions from secondary school teachers to *The English Record* are increasing, and we like to think that each issue is becoming more useful to the classroom teacher. Teaching composition still remains as one of our main challenges. We would like to see more articles on that subject.

This summer we hope that many of our elementary and middle school teachers will take the time to write for *The English Record*. All English instruction would benefit if every language arts teacher understood the methods, problems, and sequences in the early school years. Our readers would enjoy hearing from our elementary and middle school teachers.

The photo covers Dan Casey started when he was editor will be continued if suitable photos are submitted. We would be interested in seeing your creative efforts with the camera for possible use on our cover. Black and white only, 8x10, and glossy, please.

Finally, your comments, suggestions, and criticisms will help improve this journal. Please feel free to write.

Richard L. Knudson
State University College
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The Psychology of Remediation

Kristin O. Lauer

You know it's a book review because there is the name of a book: *To Kill a Mockingbird.*

> She describle life in Alabama for the Blacks and describle the white people attitude about the Blacks. It could have been possible that this could have happen in the South.

Her name is Marita, and you sit and try to figure out how to help her, but your mind drifts back to your dissertation on the interior monologue in Henry James and the naughty little story cooking away in your typewriter that you're trying to get off to *Playboy* or *The Atlantic*. The temptation is very keen to let Marita fry. Marita is a freshman in your remedial English class. Statistics, you suspect, will promise you that she will drop out of school when she is 19.3 years old, will get married, will bear 3.6 children, and will live without visible means of support for 44.7 years of her life.

On her application you will find: Career Objective: Neurosurgery.

In order to be any real help to Marita you must, as a professional teacher, ask yourself ten fundamental questions. We who have been struggling along doing remedial work in New York City have found that asking ourselves the right questions has helped immeasurably to dilute our frustration. The teacher of remediation must first come to terms with himself; then he is ready to hold out a hand to Marita.

1. *Do you believe that remedial work is beneath you?*

If you do, Marita will feel it. If you must honestly answer that, yes, you do feel it is beneath you, does this mean you should go into another line of work? Not necessarily. First, explore your reasoning. Is it that you feel the Maritas should not be admitted to college at all? Do you feel that she should know her place and not try to rise above it? Are you ready to abandon your belief in human aspiration? Are you ready to admit that the system has defeated her at eighteen? Because she cannot write at eighteen, are you willing to accept this as incontrovertible evidence that she will never be able to write at all? Or, could it be that you feel helping Marita is beneath you because you have no faith in your own ability to help her? Does she make you feel inadequate? If your answer finally comes down to an attitude that you are realistically able and willing to change in yourself, then the chances are good that you can become an effective teacher in remedial work.

2. *Do you believe that it is possible to do what you have to do?*

This is the crucial question, and the one most remedial teachers ask themselves again and again. This question determines the difference between an effective and an ineffective remedial teacher. If you believe that it is impossible for Marita to learn to express herself coherently, she

will feel it and judge herself hopeless. Who would want to go up in an airplane with a pilot who believed there was no way to land the plane without crashing? The problem with this question is that it is too large. Breaking it down into parts that we can handle (and all remedial work is simply a matter of breaking things down into parts that we can deal with) not only answers the question itself, but also gives us a method through which to approach Marita's problems. For example, do you believe it is possible to teach Marita to write one good sentence? Could you teach her when to use the various forms of the one word "describe"?

3. *Do you have clearly in mind what you have to do?*

How can we know if it is possible to reach our goals if we have never formulated them? At the beginning of each semester it is wise for the remedial teacher to sit down and make a very specific list of goals. This list should include not "grammar" or "structure" but particulars of grammar:

1. Use of the comma
2. Use of the period
3. Subject-verb agreement, etc.

Then, after the goals for the semester are formulated, the teacher can distribute them within the time he has. Thus, each week has specific goals, as does each day. These goals are no secrets, and the teacher should share them with the students. Marita can then say with conviction, "This week I learned to use topic sentences." Soon the students will be saying, "This week I learned the final emphatic position: *YESSIR!*" Writing seems far more mysterious and frightening than neurosurgery to many disadvantaged students, and they like the idea that it can be broken into objective problems to be solved.

Another advantage of obtaining a clear idea of your objectives is that it forces you to focus on positives. As long as you study Marita's book review and try to help her you are only looking at what has gone wrong. Once you have a positive program, Marita can begin to improve slowly within the outlines of your plan.

4. *Do you have a method?*

After you have formulated your goals, you still must ask yourself if you work methodically. Students hate disorganization because they like to feel that they know what they have learned and what they have yet to learn. They like to know exactly what their grammar problems are because this implies that they can solve them.

Thomas Cain outlines a very fine plan to introduce method into improvement in student compositions in his wonderful little book, *Common Sense About Writing*. (Prentice-Hall) He has his students keep three separate Errors Lists. On one they list minor grammar errors; on the second, major problems on their papers such as too much generalization, and, on the third, spelling. Thus the student can see at a glance what his particular problems are. You, as teacher, can then tell your

students that they will be penalized for old errors that recur a second time.

Any method that gives the student a solid sense of exactly where he is going is good. Some teachers work only with the paragraph for an entire semester. Others like to use the traditional approach and they teach the rhetorical modes: simple description, narrative, comparison-contrast, etc. Other teachers like to stress writing as an opportunity for self-expression, and they use the techniques of free association and rely on the excellent books which advocate this creative approach: Ken Macrorie's *Telling Writing* (Hayden) or Clinton Burhans' *The Would-Be Writer* (Ginn). You must decide which method you believe works best because this is the method you can best ask your students to accept. The important thing is that you do have a method and that you share it with your students.

5. *Do you know if you are afraid?*

We often speak of the psychology of remediation because even if you have a goal and a method you still may often feel anxious and uncertain in front of your class and in conference. The root of this anxiety often lies in the love hang-up. Every teacher must ask himself: Do I *need* my students' love? This is a very different question from: Do I enjoy my students' affection? Every teacher should answer yes to the second question and no to the first. This is an especially insidious problem in remedial work because the very nature of the work generates hostility in the student—especially if you teach at the college level. A teacher who needs the students' affection and reassurance to be effective will have much more trouble than a teacher with tougher skin. When students begin sneering: "Why is it i--t--*apostrophe*--s? Some bastards made it part of the system. I'm not buying that. What difference does it make?" the teacher with the love hang-up may feel very uneasy.

If you must answer that, yes, you do indeed need your students' approval, does that mean you can never be an effective remedial teacher? Again, the answer must depend on the depth of your need. I have struggled with this problem and have found that recognizing it is the first step in dealing with it. Once you can admit that you do have a problem in this area (your problem, not theirs) your own hostility drops greatly and you will feel far less anxiety. Solving the problem demands a lot of spadework in all areas of your life, but this kind of growth is definitely worthwhile, and if you can ever feel free enough to share the problem with a few carefully chosen students they will feel that you are a struggling human, too (even though, hopefully, you *do* know how to write) and all kinds of cooperation and mutual support may develop.

6. *Do you understand your students' fears?*

Your students' greatest fear is that they are hopeless, yet there are many other, more subtle, fears you must cope with, also. There is much written now about holding the objective, goal-oriented, timed conference. I think this idea comes from the fear that the individual con-

ference will develop into an amateur therapy session and that the teacher of English will find himself the recipient of all kinds of intimate information about abortion and syphilis that he has no way of handling and that has very little to do with teaching the student anything about writing. I personally think there is a happy medium between the therapy session and the sterile, inhuman thoroughly objective tutorial.

First, the instructor must realize that the student's personal problems are *not the instructor's responsibility*, but he can also listen carefully to what the student has to say and can apply it to the student's writing problems. The instructor can ask himself: Is this student more afraid of failure or success? Why has the student never learned to write? Is the student afraid his friends will ostracize him if he does well? Does the student have inner conflicts that inhibit him: for example, does he feel it beneath his dignity to be in your class, and yet does he have a driving desire to succeed in college? Again, it is never the teacher's role to try to cope with these fears directly, but he can gear his approach to help the student succeed in spite of his fears. A deeper understanding of a student never handicaps a good teacher. On the other hand, it is a good idea to have one or two specific items to cover in each conference. Often it is wise to tackle these first, and then, if time permits, to do some active listening.

7. *Have you analyzed yourself as a teacher?*

It is true that the success or failure of any course depends, more than anything else, *on the consciousness of the teacher*. It is helpful to study yourself as a teacher to determine exactly where your strengths as well as your weaknesses lie. You might ask yourself: Am I a nurturing parent, a challenging parent, or an interested adult? It will help you to clarify your own thinking if you try to classify your own teachers of the past. The strength of certain teachers is the warmth and acceptance of their attitude: they have a mothering quality. Some students blossom best and grow within this atmosphere; others merely take advantage of it and consider the teacher a patsy. Other teachers tend to point their finger a good deal and the student instinctively knows that he must earn this teacher's respect. Those who rise to a challenge like this type of teacher—more timid students can become paralyzed with terror. Other teachers strike the student as objective adults who are primarily task-oriented. Some teachers, of course, are children themselves, and like to spend hours in the classroom whining about the administration and the system. The majority of teachers have a little of all of these characteristics depending on the day, their mood, or what they had for breakfast. But ask yourself: What is the predominant tone of my classroom?

You may find it amazing, as I did, that a remedial teacher's entire approach may change depending on the composition of the class. I had many qualities of a nurturing parent with my adolescent remedial students, and yet when I was given an adult section with two head nurses, three probation officers, and a bona fide secret agent of the C.I.A. I found that I was far more adult, and easily shared the problems of both

teaching and learning remedial skills. When I graded their papers I even found that my feelings were different. I was not so frustrated, and my teeth were seldom on edge.

8. *Do you see each day as important?*

Because remedial work is often tedious and frustrating, we can easily overlook the crucial parts and concentrate on the chaotic whole. Do you have little techniques that make each day's work zing? Do you know the two or three positive skills you want to cover each day? Always focussing on errors discourages students. Even the worst students respond to creative techniques they can incorporate into their writing. For example, you can teach students to ask a question to begin a paragraph. You can teach them the dramatic power of using real names. You can show them what pizazz dialogue gives to an example. Do you always have at least one positive skill to give them in each class? Do you have many examples from good writing illustrating the skill? Have you mimeographed their papers to distribute, and can you show them where they might use the skill? Once remedial students can feel that there are ways to do what must be done they immediately feel more confident.

9. *Do you have a practical grading technique?*

Grading is always a problem in remediation. How can you bring yourself to give a paper a "F" when it is certainly light years away from what you consider a B, and yet, in light of this student's progress and effort and what the assignment asked for, it is, indeed, a B paper? Some teachers give no letter grades, but instead write plus, minus, and pass on the papers. A minus is less discouraging than an F, and a plus is very encouraging. Other remedial teachers give two grades, one for content, another for grammar.

10. *Do you know the importance of patterns?*

When you give an assignment do you always distribute a completed paper that fulfills the assignment so your students can see an exact example of what you want? Do you think through what you expect the student to master on each assignment? Ken Macrorie gives several good ideas for patterns in *Telling Writing:* the before and after paper, the case history, the Will it Work? paper. It is easy for students to understand the logic of a Will it Work? paper. First, they state need; then, they present their plans, and finally they answer two or three major objections to the plan that a reader might raise.

When you first give the students a paper like a description of their neighborhoods, do you break it down for them into parts they can handle? I ask my students to give me four paragraphs: 1) Choose a building that symbolizes your neighborhood and describe it; 2) Choose an activity; 3) Choose a person or two people—name them and describe them and 4) Listen to the language of your neighborhood. What phrases do you hear? What music? I ask them to focus each paragraph around their central idea, e.g., my neighborhood is decaying, or, the people of my neighborhood are afraid.

Patterns are particularly important for book and film reviews. Each teacher has his own. In the first paragraph of a book review I ask my students to answer specific questions. What is the name of the book? Who wrote it? When was it written? Whom was it written for? What kind of book is it? Classify it. Give a two or three sentence description of the contents. How is it arranged? Then, if it is non-fiction I ask them to state what they feel is the author's purpose; if fiction, the theme. Then, I ask them to ask themselves: Does the book fulfill its purpose or develop its theme adequately?

If the answer is no, I ask them to find three major weaknesses of the book (or film) that explain why the author or director fails and to discuss each separate weakness in a paragraph. Then I ask them to find one strength of the work and discuss that in a paragraph. If the answer is yes, the purpose is fulfilled, I reverse the procedure and they write three paragraphs on strengths and one on weakness. This pattern immediately solves the problem of aimless summary and will help Marita say something worthwhile about *To Kill A Mockingbird*.

I also give them questions to answer in their concluding paragraph. For whom (specifically) do they recommend the book or film? When? For what purpose? And, finally, I ask them to consider the implications of the work.

These, then, are the ten questions that will help a remedial teacher clarify his thinking. The two other questions we ask ourselves most often are: What do we do about the caddywampus sentence? (Every remedial teacher will know what I mean, and those who don't aren't really working with remedial students), and, what do you do about the mixed class at all different levels? To the second question I would say, "REJOICE!" Use your better students as resource people to help the slower ones. To the first, I have no answer. Check it for wordiness ("the fact that"..."the man who"). Check it for an awkward passive. Check to see if the student is writing as he speaks. Tell him writing must be more precise. Take a deep breath. Every neurosurgeon writes a caddywampus sentence now and then. Lawrence did, too. So did Henry James.

New York

Non-Standard Negro Dialect: Myth Or Reality

Dennis Wiseman

Possibly one of the major crises which has developed in our present educational maturation is that crisis involving the verbal understanding and vocabulary development of black children from middle and lower socioeconomic backgrounds.

> Currently, 40-70 per cent of the total school population in our twenty largest cities consists of children from marginal economic and social circumstances. By the time these children reach junior high school, 60 per cent are retarded in reading by one to four years. We know that this academic retardation carries with it a much broader social retardation. . . . (Deutsch, 1964)

Because of these findings it is senseless to believe that public education is reaching those who are most in need of its help, the children from the lower socioeconomic backgrounds.

Progress in school depends on the constant development of reading and communicative skills. Yet, the one major fault of our urban educational system is its failure to understand why teaching an urban Negro child to read is so difficult. In dealing with the Negro urban child we find that a cultural variable is at work which is basic to the difficulty that the Negro child experiences in attempting to learn to read. Evidence has been accumulating which reveals that the Negro ghetto child has a different language system (call it non-standard Negro dialect) which is a part of his culture and which interferes with his learning to read (Baratz & Baratz, 1969). Studies of the language of the ghetto have shown that this language, while equally as expressive as standard English, is sufficiently different to pose serious communication problems.

Ongoing research in the Urban Language Study continues to lend credence to the notion that non-standard Negro English is in many respects similar to standard English, nevertheless, its phonological, morphophonemic, verb auxillary, and transformational structures appear to be sufficiently different to require a special pedagogical effort. In fact, current efforts to construct a grammar for non-standard Negro English suggests that the similarities between it and standard English are at most superficial (Loflin, 1967). If we accept this contention, we must then admit that our present technique of instruction involving the children of black lower-class families is, for the most part, irrelevant.

It is certainly important to note that the literature dealing with the theory of a separate Negro dialect is most extensive. Along with Loflin, Shuy & Fasold (1970) state:

> It is important to realize that Negro dialect is a fully formed linguistic system in its own right, with its own grammar and pronunciation rules; it cannot simply be dismissed as an unworthy approximation of standard English. In fact, there are some grammatical distinctions which can be made more easily in Negro dialect than in standard English.

Negro dialect, then, as the term is used here, is a cohesive linguistic system which is substantially different from standard American English dialects. It is spoken by some, though not all Negroes, particularly those of the lower socioeconomic classes.

Hutchinson (1972) comments that by the time he arrives at school age, the normal child has already learned to speak with whatever system, grammar, and vocabulary is characteristic of the kind of language he has heard most frequently at home or in his neighborhood. His teachers, then, must ponder the extent to which they can simply build upon his previously acquired capabilities and the extent to which they can attempt to alter a system of habits which are not only highly practiced, but which also probably serve a most supportive role in the child's adjustment to his non-school environment. In sum, we must realize that although non-standard English may appear to be a minority language in the school itself, it is the language of the majority in the home environment and is a most necessary tool for communication there.

It is possibly Johnson (1971) who provides the clearest explanation of what is meant by non-standard Negro dialect. The lower-class Negro child speaks the way he does because non-standard Negro dialect differs systematically from standard English. The deviations from our standard English occur over and over in the same places, and they are not unique deviations, the children are consistent in their standardization. This is true for both phonological and grammatical deviations. For example, black children always pronounce the final voiceless th as f (in words like mouth, bath, both, south) and always omit the copula verb in present progressive tense of the verb "to be" (I talking; she listening). Teachers long have noticed that lower-class Negro children do not speak the same variety of English that middle-class children speak, but it was the linguists that pointed out that disadvantaged black children speak a variety of English that is all their own. Teachers erroneously developed the attitude that the speech of disadvantaged children was full of phonological and grammatical errors. Linguists have now pointed out that these "errors" are systematic deviations from "correct" English, and that these systematic deviations comprise the phonological and grammatical systems of a separate and distinct social class dialect.

Most varieties of non-standard, urban Negro speech, seem to derive from rural southern dialects which, because of migration patterns within the nation, have been brought into many metropolitan areas of the North and West Coast. While the fact that they have been brought in primarily by Negroes usually results in their being regarded as ethnic dialect, regardless of whether or not they had that status in their Southland home. This racial association of dialect traits combines with the usual linguistic problems characteristic of quasi-foreign language relationships to produce what is now one of the most difficult English teaching problems that urban public school systems may ever have to confront (Stewart, 1964). And yet, in spite of the problems they pose, and in spite of the fact that in some cases they appear to have been around for

quite some time, amazingly little attention has been paid to urban Negro dialects.

Disadvantaged Negro and lower middle-class white children were administered a repetition task involving standard and non-standard English sentences. Results from this investigation indicated that Negro children performed significantly better than white children on the non-standard stimuli. The converse was true for the standard sentences (Baratz, 1969). The results of this research clearly indicate that there are two dialects involved in the educational complex of black children; that black children are generally non bi-dialectal; that there is evidence of interference from their dialect when black children attempt to use standard English; and that language assessment of disadvantaged Negro children must involve measures of their knowledge of non-standard English as well as additional measures of standard English.

Although, we may wonder why, if the evidence so strongly points to a separate Negro dialect, conditions are not rapidly on the upswing in the area of public school instruction. Shuy (1970) explains that the systematic research on the language of lower class Negro children has produced two general conceptual vantages concerning their verbal abilities — one camp, composed generally of psychologists and educators, has tended to view the language of black children as defective — i.e., the language of Negro children is underdeveloped or restricted in some way. The other camp, composed mainly of linguists, has viewed the language of lower-class Negro children as a different yet highly structured, highly developed system. The dialect of black non-standard speaking children must therefore be incorporated into the curriculum as part of the process of teaching these children standard English skills. Only then can such a child learn a second dialect (standard English) without experiencing shame and humiliation towards his native dialect.

Research in this immediate area is most thorough: (Bailey, 1967; Dillard, 1967; Labov, 1965; Povich & Baratz, 1967; Stewart, 1965, 1967, 1968). The results of these investigations seem to indicate that; (1) there are two dialects involved in the education complex of black children (especially in schools with a white middle-class curriculum orientation) (2) black children are generally not bi-dialectal, and (3) there is evidence of interference from their dialect when black children attempt to use standard English. The implications of this research to students of language development, or of general education for that matter, are quite clear. If the criterion for language development is the use of a well-ordered systematic code, then the continued use of measures of language development that have standard English as their criterion of a developed form will only continue to produce the results that the Negro lower-class child is delayed in language development. This is simply because he has not acquired the rules that the middle-class child has been able to acquire, therefore, his language is underdeveloped (Baratz, 1969).

To conclude, the English teacher who teaches a child that has this non-standard structure in his speech must realize that it is a part of his systematically developed grammar. Although the structure may seem bizarre to the teacher, as a point of fact, it is definitely the result of rule-governed behavior. The more clearly we see non-standard speech behavior as rule-governed behavior the more effectively we can tackle the problem of helping a non-standard speaker extend his repertoire of rules to include standard structures (Loflin, 1967). Current studies do not question that the Negro child has learned a language, or that he can use his language to think abstractly. These results show that the language problem of Negro ghetto children is not one of linguistic competence, but rather one of linguistic interference between their own highly developed system and that of standard English.

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The Teaching of Pronunciation in the Second Dialect Classroom[1]

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Melvin J. Hoffman

While reviewing both past and present literature relevant to the area of second dialect pedagogy, the evidence overwhelmingly convinced me that pronunciation teaching should not be a second dialect teacher's major concern in application. I do contend, however, that a knowledge of second dialect students' phonology is necessary to the teacher's full understanding in dealing with second dialect students' reading and writing problems.

Problems and techniques in second dialect pedagogy discussed here emphasize the language learning problems of speakers of what has been termed *Black English* since the bulk of current literature on second dialect pedagogy deals with this speech. For those unacquainted with sociolinguistic premises or terminology, it is sometimes necessary to remark that *Black English*, as a technical term, is cultural not racial in import.

The claim that attention paid to phonology by the second dialect teacher should not be directed to the teaching of pronunciation implies neither that phonological differences do not exist nor that they do not have significant social consequences. Rather, this decision concerns classroom priorities. In the time available to the second dialect teacher, which structural divergences demand the greater portion and in come cases the totality of the teacher's attention?

In Chicago, as a consulting linguist, I worked with a psychologist and three classroom teachers designing experimental materials for an elementary language-arts program. Early in our work, reported in (Davis et al, 1968: 2), we decided:

> priority should be given to the aspects of the language used by the children that identify them as non-standard speakers. The staff was aware that differences exist between the two languages in pronunciation, vocabulary and grammar. Differing vocabulary was eliminated from consideration because of its short-lived nature and its great variation regionally. In considering pronunciation and grammar the staff felt that in American Society there is less toleration of grammatical differences than of pronunciation differences.

Other linguists suggest a similar relative priority between grammar and pronunciation. (1969, 31) suggests a priority list of eight items.[2] Pronunciation ranks at the bottom of his list. Later (61), after presenting

several examples of reading problems both phonological and grammatical, he directly states his view of the relative importance of directing attention to phonological and grammatical interference respectively:

> We have two distinct cases to consider. In one case, the deviation in reading may be only a difference in pronunciation on the part of a child who has a different set of homonyms from the teacher. Here, correction might be quite unnecessary. In the second case, we may be dealing with a boy who has no concept of *-ed* as a past tense marker, who considers the *-ed* a meaningless set of silent letters. Obviously the correct teaching strategy would involve distinguishing these two cases, and treating them quite differently.

Reporting on research into reading errors, Shuy (1969: 130-1) relates:

> ...the greater the difference between Standard and non-standard grammatical items, the more likely the intermediate child is to have developed an ability to read it successfully aloud. Conversely, the less basic the difference, the less importance it appears to have for the child. This seems to suggest the notion that sound-symbol relationships are ultimately less basic than grammatical features, since the readers appear to work harder at greater differences and ignore smaller ones.

Stewart (1969: 174-6) gives detailed arguments against the view that reading problems stem from the great divergence between the phonology of the second dialect speaker and the phonologies of various standard dialects. In a later section, (178-182) Stewart contends, as those I cited earlier, that grammatical divergence[3] is a more crucial barrier to the mastery of reading and writing skills than phonological divergence.

Some might consider reading as a concern principally of the elementary classroom. Both from past experiences in a developmental college program and from conferences with colleagues in similar programs, I have found, as have many others with like experiences, that entrance into a secondary or college program by no means guarantees mastery of reading skills. Consequently, there is no absolution from responsibility, for those charged with the language-arts training of second dialect speakers, to attend to reading problems.

Stewart, in the article previously cited (176) writes:

> Now, it is undoubtedly true that sound-spelling-meaning correspondences between spoken Negro dialect and written standard English are less regular (or, at least, less obviously regular) than between spoken standard English and written standard English. Still, they are by no means neat in even the latter case... Yet, most speakers of standard English do not seem to be hindered very much by such sound-spelling-meaning irregularities when they are learning to read... Indeed, even relatively inexperienced readers seem to be able to cope with a fair amount of sound-spelling irregularity, provided that they are familiar with the spoken forms of the words and are able to get sufficient cues for associating the written and spoken forms from the lexical and syntactic context.

Stewart suggests later in his discussion (177-8) that, even when phonological differences would seem to interfere with reading comprehension, this might not be so if the differences were regular enough. The correspondences thus set up by a non-standard speaker of English would be different, but possibly as effective.

Supporting this conclusion are two investigators who arrived at their conclusions independently and from diverse theoretical view-

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points. Working within the framework of Generative Transformational phonology, (Fasold, 1969: 68-85) advances the idea that the underlying phonological structure of Black English and the standard language are not significantly different[4] despite the great diversity in surface realizations. After a discussion of the relation of orthography[5] to abstract phonological representations, Fasold concludes (85):

> ...in the main, conventional English orthography is as adequate for Black English speakers as it is for Standard English Speakers.[6]

Working within the framework of Aspectual Phonology which claims three systematic levels[7] of phonology as outlined by Smith (1968), I reached a similar conclusion in the analysis of the speech of a number of Black people in Buffalo (Hoffman, 1970b: 110):

> This dialect on the basis of its phonological structure, does not differ significantly at any phonological level from familiar dialects of English to warrant being considered anything, but another dialect of English.[8]

Goodman (1969: 20-23) admits that phonological differences exist that cause learning problems, but suggest that it is worse, from the standpoint of effective learning, to ask people to read in a manner quite unnatural to them. Like Goodman, Johnson (1969: 152-155) finds grammatical divergence more crucial than phonological divergence and also, like Goodman, recommends not teaching pronunciation, for motivational reasons.

By now, some might think this redundant refrain of recommendations to be the unrealistic product of academicians detached from the classroom situation. Any casual observer is aware of the social stigma attached to certain non-standard pronunciations — relative to the geographic area — used by speakers regardless of ethnos. This is sometimes extended even to the pronunciations of standard speakers of a regional dialect other than that of the listener.

But structural interference is not the sole problem. Johnson, earlier in his discussion (151), suggests that, trying to motivate someone to learn something before a need is recognized by the learner, is not likely to be successful. His argument does imply, however, that the teaching of any aspect of the structure of standard English to a motivated student is worthwhile.

Labov (1969: 32) reminds us that problems of the second dialect classroom are not only linguistic. He distinguishes between two kinds of interference:

> (a) Structural conflicts of standard and nonstandard English: interference with learning ability stemming from a mismatch of linguistic structures.
>
> (b) Functional conflicts of standard and nonstandard English: interference with the desire to learn standard English stemming from a mismatch in the functions which standard and nonstandard English perform in a given culture.

Dealing with both second language and second dialect learning problems, Savills (1971: 11-20) discusses four types of interference. One termed *linguistic interference* corresponds closely with what Labov in the earlier citation termed *structural conflict*. Labov's latter category,

functional conflict, if I interpret both Saville and Labov correctly, resembles Saville's *cultural interference*. Saville adds two others: *psychological interference* and *educational interference*.

Nonstandard Dialect (1968: 2) lists several obstacles to motivation for the second dialect learner:

> — Self-consciousness about the language of family, friends, community and socio-economic class.
>
> — Pressure exerted by adolescent peer groups against deviation from their accepted language pattern.
>
> — Past censure of pupil's language which they have interpreted as rejection.
>
> — Variations in different teachers' language patterns, resulting in confusion for pupils needing a standard model.
>
> — Past experience with negative correction of isolated items of linguistic behavior instead of positive teaching within a total system.

Goodman (1969: 19) reminds us not to overlook divergence which is developmental rather than structural.[9]

Only the individual teacher can decide his or her priorities. A possible decision is to ignore phonological considerations wherever possible and to concentrate in other areas. Alternatively, the choice can be to devote attention to phonological matters: either to teach pronunciation despite such arguments presented here against this or to follow the proposal I made earlier: to gain a knowledge of second dialect students' phonology is necessary for the teacher's full understanding in dealing with second dialect students' reading and writing problems.[10]

Those who feel motivated, in either case, to improve their understanding of Black English phonology are referred to the following sources: Shuy (1969: 121-124) includes a discussion of the relation of phonology to reading problems; Stewart (1969: 191-6) offers a discussion of the relative merits of various orthographies in secopnd dialect instruction; Wolfram (1969: 57-133) presents a discussion, rather technical for the lay person, but with less technical summaries (94-5, 108-9, and 118-9) and a general conclusion (119-29). These are very informative in regard to how qualitative and quantitative considerations, in the selection of phonological variables, relate to social consequences, social information, and social perception both on the speaker's and the listener's part. Labov (1969: 33-61) is probably the most abundant source: a valuable introduction to the more sensitive areas of Negro or Black English speech problems (33-7) prefaces a detailed inventory of phonological and other structural divergences relevant to learning problems (40-60).

Postcommentary

Some recent studies, purporting that no such system as Black English phonology exists, belabor two obvious but irrelevant points: 1, that Black English speakers do not always express the phonological realizations ascribed to them in the literature, and 2, that much or all of such a phonological system can be found among Whites in the South.

The first case is hardly unexpected: Black English speakers like any others can choose pronunciations from alternative systems as well as from alternative pronunciations within a single system. An extreme example might illustrate this: a bilingual English-German speaker, when speaking German, is not considered either to have lost the ability to speak English or never to have spoken it.

The second case is more easily dismissed: a system's similarity to contiguous systems and consequent minor interference in one place does not preclude its differing from contiguous systems with consequent major interference elsewhere.[11]

1. This article has been adapted from a paper delivered at the Sixth Annual Convention of the Teachers of English to Speakers of Other Languages at the Washington Hilton on February 25, 1972.

2. Labov's list in complete form includes:
   a. Ability to understand spoken English (of the teacher)
   b. Ability to read and comprehend.
   c. Ability to communicate (to the teacher) in spoken English.
   d. Ability to communicate in writing.
   e. Ability to write in standard English grammar.
   f. Ability to spell correctly.
   g. Ability to use standard English grammar in speaking.
   h. Ability to speak with a prestige pattern of pronunciation (and avoid stigmatized forms.)

3. In (Hoffman, 1970a), I presented concrete examples of major consequences resulting from neglect of attention paid to grammatical divergence in a second dialect classroom.

4. After presenting rules which related what she termed *Standard White English* to *Child Black English* of Florida, Houston (1969: 604) asserts:

   > . . . the input to the rules should properly be some abstract level of phonological representation which underlies both Black and White English phonology.

5. Aspectual theory, with concerns and methodology rooted in earlier structural linguistic theory, is based upon premises different often directly contrary to those of generative transformational theory. Yet, a similar conviction is held in regard to the relation of English orthography to English phonology. Smith (1968: 37) writes:

   > It has long been the practise among linguists and laymen alike to point out the incompleteness of the English writing system . . . However, if we see it as based on morphophonic and graph rather than on phoneme and grapheme, the *fit* is quite surprisingly good.

6. This viewpoint is echoed more forcefully and in a slightly different context in (Wolfram and Fasold, 1969: 12).

7. The utility of a three-level phonology in Generative Transformational theory is being reexamined by at least one investigator (Schane, 1971).

8. As contrary as it may seem — this conclusion does not, in my opinion, preclude the analysis of such speech as a separate language based on morphological and syntactical considerations.

9. I wish I had had the benefit of Goodman's advice some years earlier. Two out of four sets of pronunciation exercises, which I wrote in Chicago at the request of classroom teachers, turned out later to have been problems of development rather than conflicting structures.

10. Although considered essential by many authorities to an understanding of various second dialect learning problems, an acquaintance with current research into the relationship between orthography and phonology is likely to be of substantial value to the teacher of English to both native and other language speakers. In this regard, the following might be read to advantage: McDavid (1969: 11-2, 67); Goodman (1969: 15, 20-3); and Sustakoski (1969: 63-73).

11. Regarding the objections to the term "Black" being used in connection with an alleged transplanted system, I would direct the reader to Labov (1969: 33-37).

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To Teach Black Culture, Serve 'Em Soul

Norma A. Wanzer

"The Spanish Club is having a dinner...", "The French students are planning a meal...", "Don't miss the Indian supper..." These were the kinds of announcements that appeared in our school's daily bulletins from time to time which led me to suggest to a colleague that we have a soul food dinner for the students in our Black literature classes. If American students could gain background about a foreign culture by eating and preparing the food of that culture, why, I reasoned, couldn't suburban, upper middle-class students gain background about a low-economic subculture existing right here in the United States? My colleague, teacher-writer Barbara Dodds Stanford, had been thinking along the same lines, and together we planned and sponsored the first soul food dinner to be served by any of the classes in our school. We think the experience was well worth our efforts and those of our students. Here, in brief, is what we did.

First we asked for a show of hands in our classes to see what percentage of the students would be interested in having the dinner. Of our combined three classes, a substantial number were interested; and our next step was to find out what would be the most convenient time of the day to have it. Since many of our students either worked or were involved in other evening activities, it was decided to have the dinner in the middle of the day during the double lunch period. Next Mrs. Stanford and I got together and selected several popular and easy-to-fix soul food dishes for our menu and duplicated copies of the recipes. It had been agreed by ourselves and our students that anyone wishing to attend the dinner could either prepare a dish at home and bring it to the dinner or be charged a fee of 75 cents. The money collected would go toward reimbursing students who had fixed some of the more expensive dishes or who had brought extra paper plates and napkins.

Our final step after setting a date for the dinner and having students indicate on a sign-up sheet which foods they would bring, was to decide where to have the activity. The students chose not to have it in the cafeteria because of the noise level and the noon-hour congestion, so we tentatively planned to serve the food outdoors picnic-fashion in a grassy area next to the school. As far as the problem of serving the food warm was concerned, we had obtained permission from the home economics department to preheat our dishes in the department ovens for a few minutes at the beginning of the lunch period. At that point, Mrs. Stanford and I and our students thought we were all set, and we would have been had we not neglected to account for one thing—the weather. It didn't rain the day of our affair, but the city was buffeted with very high

winds. We still had our dinner, though, only indoors. Luckily the home economics people came to our rescue again. They very graciously allowed us to serve our food in their area too. Having the meal there turned out to be a two-way bonus, however, since many of their students had a chance to sample some of the dishes also.

Through all of my discussion about the dinner, perhaps the reader is wondering just what is soul food and when it came into being. Actually, the labeling of dishes traditionally identified with Black American culture as "soul" happened about in the middle 60's along with the popularization of the expressions "soul music" and "soul brother." (The word "soul" when used adjectivally denotes the feeling of warmth and kinship which exists between Black Americans.) But the food itself and the culinary twists Black people have given it have been around since the first slaves were brought to the southern United States to work on plantations. In fact, soul food staples are said to have consisted of the "leavings" from the plantation master's table. These staples include pork, such as the feet, entrails ("chitlins") and head (jowl) of the hog; corn, which was so plentiful there was enough for all, even the hogs; and wild and domesticated varieties of greens, such as that from the turnip (the masters ate the root) and the dandelion which even today is considered just a weed. The main reason soul food cuisine has but recently gained the interest of the general public is that the public has only recently become informed about it. There have been no authentic soul food cookbooks on the market. There has not been among Black people a need to write them. Black people have been handing down their "recipes" for generations by word of mouth. That is the way my mother learned to cook and her mother before her. Included at the end of this article are the recipes for some of my mother's favorite dishes along with some I've collected over the years from friends. Mrs. Stanford, myself, and our students heartily enjoyed them. We think other English teachers, social studies teachers, home economics teachers and anyone else who likes good food can too.

NOTE: Soul food is quite high in fats and carbohydrates. Obviously, the slaves didn't have to worry about calories. If one chooses to try serving soul food in his home, it is suggested that he try serving one or two dishes per meal along with fruits or salads or other low-caloric foods.

Black-eyed Peas and Salt Pork

Wash one pound of peas in hot water. Soak overnight in a loosely-covered pot. The next morning, add enough water to peas to cover thoroughly.

Next, cut about ½lb. of salt pork into thick chunks. (Pig tails or ham hocks may be substituted.) Add meat to pot along with one garlic clove* and one sliced onion. Cover peas and cook slowly for several hours.

When peas have finished cooking, they should be of the consistency of a very thick soup. If peas are too watery, simmer uncovered until pea broth thickens. Salt and pepper to taste.

*Traditionally, Black people

have used a pinch of baking soda in their beans to ward off gastric excess. However, soda has been found to destroy precious vitamins, and garlic has been substituted in its place.

Candied Sweet Potatoes

6 medium-sized sweet potatoes, cooked until nearly done
1 cup brown sugar, packed
½ cup butter
½ tsp. salt
½ cup water

Peel and slice potatoes. In a heavy frying pan, heat butter and brown sugar. Stir until paste is formed. Slice sweet potatoes and add to paste. Turn potatoes until coated. Add salt and water. Cover and cook slowly until potatoes are tender.

Chitlin's

5 lbs chitterlings
2 red pepper pods
5 whole cloves
1 bay leaf
1 large onion
1 tsp. black pepper
Boiling salted water

Soak chitterlings in cold water for six hours. Drain. Clean thoroughly removing as much fat as possible.* Place chitterlings in a large kettle and cover with boiling salted water. Cover and simmer gently until tender. Chitlin's are ideal served with tangy potatoe salad or coleslaw.

*If frozen chitterlings are used, see directions on carton for cleaning and trimming.

Dandelion Greens

Cover about 1 lb. of bacon jowl or salt pork with water and boil slowly until tender. Cut off roots of *very young* dandelion greens (about 4 lbs.) and wash in several changes of water. Add to meat with enough water to prevent scorching. Add one medium onion, minced, and a pinch of sugar. Simmer greens gently until tender.

Greens—Mixed

Combinations of fresh kale, collard greens, turnip greens, mustard greens and spinach may be cooked in the following manner. The pokeweed also is a deligious green, but the berries and roots must be snipped as they are POISONOUS.

Cover and boil about 1 lb. of thickly sliced salt pork or jowl bacon until tender. Remove damaged leaves, roots and stems from greens. Wash thoroughly. Add greens to meat along with a sliced onion, a red pepper pod (optional) and a pinch of sugar. Cover and cook slowly until greens are tender.

Spoon Bread with Pork

There is a spoon bread that may be cooked without vegetables and meat. I prefer this one since it may be served as a main dish.

1 lb. ground pork
¾ cup yellow corn meal
2 cups canned tomatoes
¼ cup chopped celery
¼ cup chopped onion
1 tsp. salt
1 tsp. pepper
¼ tsp. ground sage
3 eggs, well beaten
1 cup milk

Brown pork. Drain off fat. Season with salt, pepper and sage. In saucepan, combine tomatoes, celery and onions. Let simmer several minutes. *Gradually* add

corn meal, stirring constantly. Mixture should be thick. Stir in milk. Heat through. Combine eggs with pork and about 2 lbs. of fat from pork. Add to corn meal mixture. Turn into casserole and bake at 350° to 375° for approximately 45 minutes.

Skillet Corn Bread

2 cups of sifted corn meal
1 tsp. salt
1 egg
1½ cups buttermilk
½ tsp. baking soda
1 Tbs. bacon drippings

Dissolve soda in buttermilk. Mix the corn meal with salt, egg and buttermilk mixture. Add hot bacon drippings. Pour into greased iron skillet and bake at about 375° until done.

String Beans

String beans may be cooked in the same manner as Greens except the pepper pod is omitted. Many people add potatoes or fresh corn to string beans the last few minutes of cooking time.

A WORD ABOUT DESSERTS: There are no desserts that can be called soul food desserts exclusively. The Black people who worked the fields were more concerned with their basic nutritional needs. However, here are two Southern desserts that are very popular with Black Americans.

Pecan Pie

1 unbaked 9" pie shell
½ cup butter
1 cup sugar
3 eggs, slightly beaten
½ cup dark corn syrup
½ tsp. salt
1 tsp. vanilla
1½ cups chopped pecans

Chill pie shell. Cream butter. Add sugar gradually and continue beating until mixture is light and fluffy. Add all other ingredients. Pour into chilled shell. Bake 350 to 375° for 40 to 45 minutes.

Sweet Potatoe Pie

Combine 2 egg yolks, 1½ cups cooked mashed sweet potatoes, ¾ cup packed brown sugar, ½ tsp. salt, 1 tsp. cinnamon and ½ tsp. nutmeg in bowl. Blend ⅓ cup milk and 2 beaten egg whites. Pour into 9" pastry-lined pie pan. Bake 40 to 45 minutes at 375°.

Laos, New Mexico

American Novelists As Poets: The Schizophrenia of Mode

Lewis Turco

It seems that most novelists—particularly American and British novelists—have a drawerful of poems. Once they are established as writers of fiction, out come the poems for publication. Or the novelists start out as versifiers and, unable to handle metrics, they turn to narration: Hemingway, Faulkner, even that arch-realist James T. Farrell. This has been a phenomenon for a long time, but perhaps the most striking case in American letters is that of Herman Melville.

In a good many instances, the novelist-as-poet syndrome has been associated with a deal of psychic agony. I suggest that a fair amount of this agony is unnecessary, and that it is caused by a cultural-technical confusion about the nature of poetry.

Simply put, ever since the Middle Ages English literature has been captive to the belief that poetry must be written in verse. I am tempted, in fact, to put my finger on a moment in history and say that it is scholars who are to blame as much as anyone—those scholars who took medieval manuscripts of Anglo-Saxon origin and began breaking the writing up into lines of verse.

Originally, there was no literary division between narrative art and poetry—any scholar will say that the origin of the novel is the epic, which is *now* considered to be a form of poetry. It is equally a form of fiction, which is only a way of saying that fiction and poetry were once the same thing.

The origins of fiction and poetry, furthermore, are in oral tradition. In many literatures of the world, particularly the western world, literature was spoken in certain regular measures and constructed according to particular conventions, no doubt at least in part because such structures were easy to memorize and to improvise upon. In western literature these measures were *verse*, and the constructions authors built were based upon verse prosodies.

In other oral literatures, however, conventions of the same sort were not necessarily measured in the same ways. In fact, the oldest literatures seem to have been built on grammatic rather than metrical bases, and the mode used for both "fiction" and "poetry" was prose, not verse. In other words, both "fiction" *and* "poetry" were carried by "verse" *or* "prose," depending on the society and culture involved. At this stage of development, no "schizophrenia of mode" was possible. If a particular culture used a grammatic prosody as its mode, authors composed in prose; if the culture used a metrical prosody, authors composed in verse.

The oldest Anglo-Saxon manuscripts were transcripts of oral literature, and the scribes simply wrote down, in long lines without artificial breaks, the songs, stories, homilies, or whatever else they heard and wanted to record. On paper now, for the first time, what the scribes wrote down looked like prose. Later, when scholars got to analyzing these manuscripts, they detected conventions that seemed to be metrical. By the time the printing press had been invented, the metrical mode of the Anglo-Saxons had been deciphered, even though the Anglo-Saxons themselves had never seen these pieces of literature on a page, nor had even envisioned them in terms of broken lines.

But the scholars who edited the manuscripts for publication, *for the first time* laid out Anglo-Saxon literature in "stichs" or lines, so that the metric would be obvious to the reader who, after all, wasn't necessarily familiar with Anglo-Saxon convention: Whole new conventions had been established in English literature in the intervening centuries. With the invention of printing, literature took on a whole new dimension as something to be seen on the page as well as, or instead of being, heard.

I suggest that it is at this point that the "schizophrenia of mode" began really to take root in English literature, and the invention of the prose novel at about the same time complicated the problem. Thenceforth, the idea that verse=poetry, prose=something else began to build, and writers would be confused and anguished ever after: Witness the dilemma of such writers as Emerson, and the contemporary James Dickey who felt he was violating some sort of rule when rhyme and meter weren't used in his verse. Melville is another example—his *wish* was to write poetry, but his *talent* lay in the novel. It probably never occurred to him that, at least in his later novels, he was writing a true poetry, whereas in his verse he was simply versifying. Whitman was the only 19th century American writer who, aware that he was incompetent as a metrical poet, turned straightforwardly to a grammatic prosody and wrote prose poems.

Melville was a major poet in his later novels, a fictionist in his earlier novels, and a versifier in his metrical pieces. He is a prime example of technical-cultural schizophrenia of mode.

Melville was an inward-looker, an explorer in the area of experience and belief, a man who would be true to what he had experienced—whose philosophical dilemma was that he also had to be true to what he believed. He was incapable of reconciling these opposites, even though the necessity to do so threatened to sunder him. His modal schizophrenia did nothing to alleviate his spiritual agony. He could not understand how a logical, ordered universe could exist when experience indicated the contrary.

Therefore, Melville got into the habit of seeing the fact, "normality," and behind it the horror, the bone-chilling heartlessness of the "ocean"—deep, imponderable, unpredictable. This was his major subject, and he wrote about it in both prose and verse.

The merging of opposites—opposites which, in melding, would not lose their separate identities—was the central motif of his creative life. He carried it in embryonic form through his early novels of the sea, to full maturity at last in the amalgam and monument of all his various literary experiments, *Moby Dick*, an epic novel. That this was not an unconscious process, though mystical; that it did not slip into his work in any unknowing way, may be seen if we examine the entire body of his theory of creativity, the poem "Art," which is an example of Melville at his versifying best. The poem is an attempt at definition.

Written in fairly strict, iambic tetrameter couplets with an unrhymed line—line seven— inserted, this poem is as much as Melville had to say on the subject, preferring to create rather than ask questions of the mysterious process of creativity:

> In placid hours well pleased we dream
> Of many a brave unbodied scheme.
> But form to lend, pulsed life create,
> What unlike things must meet and mate:
> A flame to melt—a wind to freeze;
> Sad patience—jovous energies;
> Humility—yet pride and scorn;
> Instinct and study; love and hate;
> Audacity—reverence. These must mate,
> And fuse with Jacob's mystic heart,
> To wrestle with the angel — Art.

Though Melville was as much a mystic as Emerson, this credo is a far cry from the exclusive, one-sided Transcendental definition of poetry as Vision alone. Flame and ice, or passion and intellect must "mate." They themselves remain intact, but that to which they give birth will be a fusion. It will be art—poetry. Opposites will fuse in an enigma, that "mystic heart" Melville could not name, as Poe names it, where anomaly-and-anomaly may become fact in some inexplicable way.

But Melville was something more than a metaphysician; he was also a word-lover, as all poets are. Even in his verse he would fondle individual words and strike sounds together in order to find what echoes might be set ringing. In his novels, words could gong like buoybells in the long tides of prose, but in his verses they often sounded merely odd or archaic. Note his use of "lones" and "off-hat" in "The College Colonel;" "ice-cubes," "jack-straw," "shiddery," "methought" and "lubbard" in "The Berg;" "saw-pit," "charnel" and "ravener" in "The Maldive Shark."

Sometimes, however, Melville used words in strange, imaginative, and effective ways in his verse. For instance, in "Malvern Hill" the image, "Does the elm wood Recall the haggard beards if blood?" is striking, expressive. But in context it is more than strange—it is jarring. Though the language of this passage is what might be termed "modern," the language of the rest of the poem is archaic, typically romantic in the derogatory sense of that term: "Pinched our grimed faces

to ghastly plight" stands out as typical of the total poem. It is pompous stilted; its strict rhyme scheme, long-short line alternation, ponderous language, trite (even in Melville's day) battlefield-heroic subject matter all militate to make the "poem" an almost total failure.

Almost, but not quite, because the last stanza is beautiful and simple, a minor mastertouch of that unraveling of what has gone before in a poem for which there is no word in the lexicon of criticism except the insufficient *denouement*. Melville in this poem has addressed the trees on Malvern Hill, asked them romantic, bitter questions about the sights they had "seen" during the battle. Then suddenly, succinctly, with simplicity and directness of approach, the elms answer,

We elms of Malvern Hill
Remembered every thing:
But sap the twig will fill:
Wag the world how it will,
Leaves must be green in spring.

In "The College Colonel" Melville chose as his subject a young man who has had his boyhood snatched from him and been given instead the experience of death in battle, responsibility, and fear. He has been wounded, overwhelmed by reality, yet he has won through; we see him returning to the cheering throngs of home. But the cheers mean nothing. They are empty, significant of no fact that the young colonel has experienced. It is an unreal world, this world of life, for death was, is, too close under the surface. It is much closer than the blind and deaf society of peace cares or dares to admit.

In this poem Melville utilized the title itself as the first line: "He rides at their head" is the first line to follow. The Colonel, then, is at the front of those who have returned. "A crutch by his saddle just slants in view." The use of the word *slants* is interesting, well-framed. Thus, in two lines and a title we have the whole scene, most of the exposition. This is succinct, poetic, language.

The meter is rough, irregular. The rhyme scheme is variable. Melville let the requirements of his meaning govern his scheme. He was not above using consonance in place of rhyme in order to allow the meaning its full scope rather than fettering it with the strict traditional forms he found so hard to handle. Melville was no master of accentual-syllabic verse technique.

As in Whitman's prose poems, those elements of Melville's language which presaged our contemporary poetic diction—such as the line "An Indian aloofness lones his brow"—seem out of place in conjunction with such seemingly unnecessary (considering the freedom of metrics Melville left himself) antique expressions, inversions, and stilted phraseology as, "But to *him*—there comes alloy;" "Self he has long disclaimed;" "A still rigidity and pale." But perhaps it is too much to ask that any poet throw over completely the burden of tradition that weighs upon his era.

Melville grounded this scene solidly in the specific, as he did in many other poems and as might be expected of a storyteller. But the "metaphysical" conclusion to which he proceeded, the crux and climax of the poem, is nothing more than the ambiguous romantic statement, "...there came—Ah heaven!—what *truth* to him." This is the Romantic moral tag of 19th century poetry, a tag Melville did not use in most of his later fiction. He was able to allow the ambiguities and paradoxes to stand in his novels, stand and speak alone of the nature of man and his circumstance, without comment. In a good many of his poems Melville sounds more Emersonian than in his stories. An odd thing about Visionary "Truth" out of Emerson by Transcendentalism: It usually turns out to be abstract and unusable, and Emersonian poets tend to be unable to describe or even name the quality of their truth. It seems to be enough for them merely to claim they have it, and surely that should be enough for us.

"The Berg," subtitled *A Dream*, is one of Melville's most ambiguous poems. It is variably-rhymed at random; its metrics are irregular—partly loose iambic tetrameter lines with now and then a pentameter line inserted. It is reminiscent of some of Emerson's poems, such as "Hamatreya." Portions of the language are interesting, perhaps even brilliant, but the poem contains its fair share of anachronisms also. The ship might be symbolic of two or three things: Man, or man's intellect, or the foolish belief in an artificial reality. The berg itself might be nature, or truth, or perhaps another manifestation of Moby Dick, for it too is huge, white, afloat in the sea. It is plainly symbolic, but not close enough to allegory for the symbolism to be clear.

We have, then, the solidity and the fluid; the whale or berg, and the sea. The berg is immovable and shapeless, most of it is hidden under water. And we have the brave, foolish "ship of martial build" which, though steered against the berg "Directed as by madness mere," could not "...budge it, though the infatuate ship went down."

> Hard Berg (methought), so cold, so vast,
> With mortal damps self-overcast;
> Exhaling still thy dankish breath—
> Adrift dissolving, bound for death;
>
> • • • • • •
>
> Impingers rue thee and go down,
> Sounding thy precipice below,
> Nor stir the slimy slug that sprawls
> Along thy dead indifference of walls.

Man, or some aspect of man, brings up against the hard, impenetrable, dream-destroying fact which the universe has put in the way. Life is one thing, death is another—yet they are the same, parts of a whole.

"The Berg" is ambiguous but not obscure. It has a strangely undreamlike quality about it: The scene is minutely described; all action is

related. In other words, the language and structure do not militate toward the desired dreamlike impression. The overall impression is merely one of equivocality, an effect that if further heightened by Melville's infatuation with sonority and alliteration, especially too near the end of this poem, in lines thirty-two and thirty-three:

> Though lumpish thou, a lumbering one—
> A lumbering lubbard loitering slow,

which serves to introduce a ludicrous note just before the otherwise strong last couplet,

> Nor stir the slimy slug that sprawls
> Along thy dead indifference of walls.

In some lines Melville had the language delicacy and balance a poet must have; but in far too many lines, and in whole poems, he had a tin ear and a tendency to overdo the sonic level.

It is another enigma how "The Maldive Shark"—stupid, horrible, instinctual, deathbearing—depends upon the lively, "sleek little pilot-fish, azure and slim" to guide it to its prey. Yet the smaller fish, safe and secure between the shark's very teeth, "never partake of the treat" of the "Pale ravener of horrible meat."

Here again opposites converge yet are not changed one by the other. The result is terrifying, yet factual; orderly, and illogical.

"The Maldive Shark" is as close to perfection as Melville ever came in his verse. Even his superfluity of adjectives in this poem—though certainly no indication of an economy of language—isn't particularly obtrusive, for Melville is otherwise direct. His subject is a shark and its guides, which he described in sixteen lines. There is only one inversion, in line four: "How alert in attendance be." He worked directly from the concrete description to the anomaly of horror guided by grace.

Reality and dream must mate if one is to produce art, Melville said, and in "The Maldive Shark" he finally managed to produce in verse a work of art. Neither reality nor dream eclipses the other, and balance is maintained in the language of the poem. If there is a flaw here, it is in the metric: The rhythms tend to be sing-song, and the penultimate line breaks meter awkwardly.

Melville attempted in his short verse, as in his fiction, to depict the solid setting for the couchant dream-world which reality must reveal to the probing eyes and mind of the aware observer. But, at least in his verse, Melville's attention to detail, coupled with his jagged meters and diction, tended to overbalance greatly his observation in favor of the concrete image and at the expense of symbol. Together with his juxtaposition on the one hand of an archaic and, on the other, of a curiously twentieth-century vocabulary and syntax, these faults tend to confuse the reader and divert his attention from the ambiguities Melville tried to illuminate.

These five poems are typical of Melville's shorter verse pieces. If the conclusions I have reached concerning them can be extended to cover his other lyrics, one must decide Melville was no kind of successful poet in his verse. He needed a larger scope to meld his observation and vision into a unity; into art. He needed the vehicle of the novel and the mode of prose in order to be a true poet, an artificer of language.

SUNY, Oswego

Anti-Totalitarian Fiction

Gordon Beadle

The rise of the modern totalitarian state has produced, among other things, a large and varied collection of anti-totalitarian and anti-utopian fiction. The prominent figures of this politically engaged literary movement make no claim to objectivity. However, their intense subjectivity and political bias often has the effect of stimulating thought and discussion among students and broadening their understanding of modern totalitarianism. Also, from a strictly literary point of view, some of the best works of the anti-totalitarian writers have increasingly come to be recognized as classics in the field of twentieth century European literature.

One of the first and in some ways one of the most influential of the modern anti-utopian studies of the future is Eugene Zamiatin's *We*. Written in 1920, *We* is the product of a disillusioned early supporter of the Russian Revolution whose works have been suppressed in the Soviet Union. *We* provided the futuristic structural format for Aldous Huxley's *Brave New World* and George Orwell's *1984*. It begins with the basic assumption that freedom and happiness are incompatible. Given a choice, Zamiatin asserts, men will choose happiness. The result is a grim technological nightmare of the future in which every aspect of human behavior is controlled by a dictatorship that is absolute and permanent. *We* lacks the excruciating detail of *1984*, but the message is similar. Technology is capable of creating a world in which even the concept of individual freedom can be obliterated in the name of security, happiness, or material progress. Zamiatin was convinced that the industrialized nations of the west were already evolving in this direction.

Two years after the publication of *We*, another writer of Zamiatin's generation, Franz Kafka, made an important, if unintentional, contribution to the field of anti-totalitarian literature with the posthumous publication of *The Trial*. Kafka had no interest or experience in politics. *The Trial*, according to the author, was simply a literary manifestation of the operation of his "dreamlike inner self." Yet, in retrospect it seems like an artistic preview of the plight of the individual in a totalitarian society. The intended meaning of the novel defies rational interpretation, but the psychological atmosphere of the story has become distressingly familiar. The central character, a Mr. K., is mysteriously accused, pursued, tried, and eventually executed for a crime, the nature of which is never revealed to the reader or the victim. It was probably no accident that widespread recognition of the literary merit of *The Trial* and Kafka's other works did not occur until after the rise of Nazi Germany and Stalin's consolidation of power in the Soviet Union.

Perhaps the most important and the most diverse living writer of the anti-totalitarian literary movement is Arthur Koestler. A politically active member of the Communist Party from 1931 to 1938, Koestler was intimately involved in some of the bitterest political struggles of modern times. After his dramatic break with Communism, which occurred near the end of the Spanish Civil War, Koestler published a detailed account of his years in the Party. His memoirs and subsequent multi-dimensional studies of totalitarianism have become works of lasting historical significance.[1] Koestler's most memorable literary effort is *Darkness at Noon*, a semi-fictional novel which attempts to explore the age old question of ends and means in the context of the Russian Revolution. The action centers around the interrogation and eventual execution of an old Bolshevik, N.S. Rubashov, who represents a fictional synthesis of Radek, Bukharin, and the rest of the generation of revolutionaries who perished during the years of the Stalin purges. The police interrogators, Ivanov and Gletkin, are modeled after two officials of the Russian secret police who once questioned Koestler in Baku. Rubashov and Ivanov are representative of the older, more cosmopolitan generation of revolutionaries who made the revolution. Gletkin, the victor in the confrontation, is a fictional personification of the narrowly educated, unreflective, younger generation of Communists who consolidated the revolution and provided the ruthless bureaucratic backbone of Stalin's regime. The manner in which Rubshov is made to confess his theoretical crimes against the state is Koestler's controversial explanation for the apparent absurdity of the charges and confessions that characterized the Moscow show trials of the thirties. *Darkness at Noon* is especially effective in conveying to younger readers the excessive rigidity of Russian Marxism and its inevitable consequences.

For the purpose of class discussion, it is interesting to contrast Koestler's view of the Russian Revolution with that of Boris Pasternak's *Dr. Zhivago* and the fictional characters of Mikhail Sholokhov's *Quiet Flows the Don, The Don Flows Down to the Sea*, or *Harvest on the Don*. Sholokhov, who was awarded the Nobel Prize for Literature in 1965, presents in the Don trilogy what might be described as the "official" Soviet literary view of the Bolshevik Revolution and its turbulent aftermath. Sholokhov's novels might also be contrasted with the works of another controversial Russian Nobel Prize winner, Alexander Solzhenitsyn. However, with the exception of *One Day in the Life of Ivan Denisovich*, Solzhenitsyn's novels are of such length as to perhaps render them impractical for use in the high school classroom.

The sad and varied legion of Communist defectors produced another writer of considerable talent and sensitivity when Ignazio Silone joined their ranks in 1930. Born at the turn of the century, Silone took part in the founding of the Italian Communist Party in 1921. After a decade of intense political activity, Silone quietly left the Party and went into exile in Switzerland, where he first achieved international acclaim with the publication of *Fontamara* in 1934. *Fontamara* is an account of the suffering and poverty of a small peasant village in the Abruzzi Apen-

mines and its cynical destruction by Mussolini's Fascists. Because it goes beyond the narrow ideological considerations of the period in which it was written, *Fontamara*, like Steinbeck's *Grapes of Wrath*, (which it resembles) is one of the few "proletarian" novels of the inter-war period to achieve lasting historical and literary significance. The value of *Fontamara* and Silone's subsequent classic, *Bread and Wine*, lies in the manner in which the author succeeds in conveying to the reader the atmosphere of ignorance, poverty, and continuous injustice that gives rise to extremist politics and violent revolutions.

The best known and most widely read anti-totalitarian works of fiction are, of course, George Orwell's *Animal Farm* and *1984*. The central theme of *Animal Farm*, the betrayal of the Russian Revolution through the gradual perversion of its professed ideals and the subsequent struggle for power between Napoleon-Stalin and Snowball-Trotsky, is obvious. What is perhaps not so obvious is that Orwell also intended his allegorical theme of *Animal Farm* to apply equally to the behavior of the Communist Party in the Spanish Civil War. Orwell fought in Spain and his account of the fighting in Catalonia and the Communist purges in Barcelona, which appears in *Homage to Catalonia*, is virtually a preview of the theme of *Animal Farm* and the world of *1984*.

For reasons that require little explanation, *1984* is almost universally regarded as one of the most important novels of the post-war era. However, there has been a marked tendency, particularly in the United States, to place too narrow an interpretation upon the message Orwell was attempting to convey to the post-war world.[2] For example, when the novel was first reviewed in the United States, Mr. Joseph E. Evans of the *Wall Street Journal* insisted that "Orwell's savage indictment of totalitarianism is directed as much against British socialism as it is against communism or fascism." Marxist historian Isaac Deutscher was shocked when in New York, a few weeks before Orwell's death in 1950, a blind news vendor introduced him to *1984* with the words "Have you read this book? You must read it, sir. Then you will know why we must drop the atom bomb on the Bolshies!" In spite of Orwell's frequent and outspoken criticism of the tactics and policies of British socialists, such an interpretation of *1984* is as ironic as it is inaccurate. Looking beyond any specific political ideology, Orwell was deeply disturbed by the growth and acceptance of totalitarian ideas and the totalitarian potential that modern technology had placed in the hands of centralized governments. As he pointed out in a letter to Mr. Francis A. Henson of the United Auto Workers:

> My recent novel [*1984*] is NOT intended as an attack on socialism or on the British Labour party (of which I am a supporter) but as a show-up of the perversions to which a centralized economy is liable and which have already been partly realized in Communism and Fascism. I do not believe that the kind of society I describe necessarily WILL arrive, but I believe ... that something resembling it COULD arrive. I believe also that totalitarian ideas have taken root in the minds of intellectuals everywhere, and I have tried to draw these ideas out to their logical consequences. The scene of the book is laid in Britain in order to emphasize that the English-speaking

faces are not innately better than anyone else and that totalitarianism, if not fought against, could triumph anywhere.[3]

Unlike so many of the politically active intellectuals of his generation, who were temporarily blinded by ideology, the creator of *1984* realized that the threat of totalitarianism went beyond Communism and did not end with the demise of Fascism. We would do well to keep Orwell's warning in mind when we introduce the younger generation to *1984* and the varied works of the anti-totalitarians.

SUNY, Cortland

[1] See Arthur Koestler, **Arrow in the Blue**, **The Invisible Writing**, and **The Yogi and the Commissar**. See also **The God that Failed**, a remarkable collection of essays in which Arthur Koestler, Ignazio Silone, Richard Wright, Andre Gide, Louis Fischer and Stephen Spender describe their initial attraction to Communism and their eventual disenchantment with the Communist Party and its leaders.

[2] For a variety of interpretations of **1984**, see Irving Howe, **Orwell's Nineteen Eighty-Four: Text, Sources, Criticism** (Harcourt, Brace & World, Inc., 1963).

[3] Orwell's letter to Mr. Henson appeared in **Life** (2 June 1949) and in **The New York Times Book Review** (31 July 1949).

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"Gee, You're A Nice Guy, But A Lousy Teacher!"

Peter M. Schiff

"So we beat on, boats against the current, borne back ceaselessly into the past..."

"THAT ROTS!"

"Well, Jeff, perhaps you don't see the relevance of Gatsby to modern society."

"BULL!—you English teachers are all alike—symbolism, metaphors, similes. Why do you always have to destroy books for us? I used to like *The Great Gatsby* before I read it."

"Well, maybe you're right, Jeff. How do you feel about sex?"

"Now, there's a question that's relevant...actually, all the chicks..."

"Why don't we ever do anything in class?"

(That's right, we never do anything). "O.K., Jodie, what does that green light at the end of Daisy's dock signify?"

"What about sex?"

BRMMMMMMMmmmmm.

Have a nice day!

" 'Bye, Mr. Schiff."

" 'Bye, Barbara S."

" 'Bye, Mr. Schiff."

" 'Bye, Barbara K."

"Goodbye, Barbara G."

"Goodbye, Mr. Schiff. Say, could I talk to you about class for a moment?"

"Sure, Barbara. I'm always happy when a student shows an interest in what's going on."

"Well, I was just wondering why you're such a nice guy but such a lousy teacher. Have a nice day!"

"I
h
anks
(sigh)."

Neil Postman, when he sopke at our school, told me that English teachers suffer from a chronic sense of guilt because they have no subject to teach. No subject? I have hundreds of subjects to teach. My classes have cooked, thrown yarn around a room, written on the floors, gone on nature walks, bothered other classes, bothered other teachers, bothered one another and bothered me.

"What are we going to do today?" is at the top of the annoyance list. This odious question reveals the common assumption that a plague of teachers has been visited upon the earth in order to provide five, forty-minute shows per day—if you ever wonder where all the would-be vaudevillians have taken their talents, walk through the English Area of a high school. "Can I go to the girls room?" is a second upsetting query. There is something inherently humiliating about an eighteen year-old woman asking me if she can perform the most elementary bodily functions. Other ego boosting tidbits are "can we leave early today?" and "we know how you're trying to trick us into learning."

Indeed, it can become very lonely in a room with twenty-five other people who are conditioned to mistrust a teacher. On the first day of school they sit, waiting for Mr. Schiff to make a class happen. My juniors, for example, are charter members of the passive generation—nurtured on Captain Kangaroo, educated by Romper Room, mellowed by Gunsmoke, and refined by Archie Bunker. If I were to put my head behind a tubeless TV screen, and call out "now, direct from A-10, brought to you by the Board of Education, it's the Mr. Schiff show—with special guests Nick Carraway and Daisy Buchanan with the dancing SAT vocabulary lists and a special preview of that all-time favorite, the book about the Big A, *The Scarlet Letter*," maybe some learning would happen.

"Learning happen?" I'm beginning to sound like my education textbooks. Why don't those books ever tell a prospective teacher what to do when he's ready to leave the Bronx Zoo and can only account for thirty-six of the thirty-seven students who boarded the field-trip bus at the school? Why don't the great methods teachers ever say that it is necessary to pre-motivate students in order to get them interested in the motivation that may lead them to a fleeting (thirty seconds) concern with parallel structure? Why didn't my adolescent psychology professor ever tell me what to say to a student who hates himself, his classmates, his parents and his teachers, not necessarily in that order?

Do I send out a search party for the missing student, offer candy to any junior who can create a parallel sentence, and gently direct my misanthrope to the school psychologist? Or, do I leave the irresponsible "kid" to spend his life wandering through the Bronx, threaten failure for grammatical errors, and tell the hateful, spoiled brat to leave me alone? What about me?—my emotional difficulties, my intellectual starvation, my financial messes? Oh, I'm sorry, that isn't professional. Twenty-three year old males should have been trained to perform professionally by their education professors.

I do recollect my methods professor, who had never taught in a public school, stressing the importance of holding seminars on buses returning from field trips. I tried, dutifully, to follow her suggestion—once. 'Twas my first field trip. The destination was the American Shakespeare Festival at Stratford, Connecticut. The number of students was fifty-seven. The bus, mistakenly sent, sat thirty-nine. There is hardly

anything I can think of as much fun as sitting three abreast on a three-hour bus trip in a school bus—especially if half of one's rear end is floating above the aisle. The bus driver, caught up in the spirit of the outing, threatened to "beat the shit out of the next guy who makes a wise crack." The students, never ones to be left out of any culturally uplifting experience, rolled soda cans down the aisle during the performance of *Hamlet*. Even King Claudius responded with good cheer. When my students hissed as he took his curtain call, he hissed right back. Everyone involved in that trip covered himself with glory.

So it was that when I called out for critical response to the performance, that the bus driver tried to keep his promise. Thinking back upon it, he was probably justified. Only a "wise guy" would try to discuss *Hamlet* on the way home from a performance of *Hamlet*. There may be someone (somewhere) who is happy to know that my charges protected me from the wrath of our chauffeur who was in the advanced stages of an apoplectic fit.

What I am striving to say is that one day of classroom experience is worth one year of "Methods of Teaching Secondary English, Ed. 6665y." In this regard, I consider myself most fortunate. Much learning went on in my classroom last year in spite of me. Because my students miraculously passed their Regents, read their assignments, and handed in their compositions, I had the opportunity to learn about learning. What I began to discover has already made this year far different from last. The lessons my students taught me were many, but my "top ten" includes:

1. how to put together a complete, operating movie projector when the one that has been ordered arrives sans take-up reel and lens;
2. what to do when someone in the class is giving a speech and someone outside of the classroom is making a racket;
3. how to collect field-trip money and permission slips so that we can actually pay our own way;
4. when to scream at a 6'6", 200 lb. football player without fear of dismemberment;
5. how to evaluate essays so that students have to read the comments before looking at the letter grade;
6. when to demand the strict attention of the class;
7. how to get the attention demanded in No. 6;
8. how nothing that has worked for another teacher with another class will ever work for me;
9. how not to crave in when the department chairman, assistant superintendent, and principal arrive to observe classes during consecutive periods of the same day;
10. when to quit.

(Any colleague who would like to know the secrets to Nos. 1-9 is out of luck—the method is never the same twice—the only consistent guideline to No. 10 that I might offer is that when you start discovering copies of the books you are teaching awash in the sinks of the boys rooms, ador-

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ning the shelves of the cafeteria, piling up on the window ledges of the lobby and paving the parking lot of MacDonald's, it is time to try something else.)

Beginning teachers at other suburban schools have complained to me of experiencing educational schizophrenia born of trying to please both students and administration. Again, although I have felt the same at times, I have been fortunate in my own experience. True, a lesson involving food that I had been planning for weeks was scheduled for the day after food was outlawed in the classrooms. True, also, several teachers became enraged when I asked two of my students to observe classes so that they might work up specific criteria (rather than emotional judgments) upon which to base their like or dislike of a course. However, these were minor conflicts that seem even more miniscule when contrasted with the aid and comfort I have received from scores of students, many colleagues, and some administrators.

Whereas I have related above some of the practical aids of many of my students, I would here like to comment upon their emotional support. God bless those sensitive souls who realize that the "nice guy, lousy teacher" syndrome makes college graduates weep from one end of the school to another. To know that I am getting through to one person makes me want to continue trying to help the other 124 I see during the school day. In the course of our hectic school schedule, being told that a student found our class exciting is often the only way a teacher has of experiencing positive emotional response. Exams and essays measure how fast (a foolish thing to evaluate) a student can master data or grasp concepts, but only personal contact can let one see inside a seventeen year old's emotions (to say nothing of a twenty-three year old's).

For emotional succor, I thank also my colleagues. Just knowing that they, too, collapse with exhaustion at the end of a day and just seeing how many of them care enough to sit through two or three periods of Neil Postman, makes me feel less lonely, less of a failure—more engaged in some sort of common struggle with inconsistent methods, unclear goals, and non-existent curriculum.

"Methods," "goals," and "curriculum" are the words most often spoken when English teachers get together to talk over their woes. Indeed, the most recent teachers-conference day was a festival devoted to the worship of those three demi-gods of education. The highlight of the conference was a running battle between those four teachers who would teach only the subject and those four who "work only with people." Since the department numbers some twenty-five members, this left approximately seventeen of us as a confused, though hardly silent majority (the temptation to digress into an endless series of jokes that begin "there were twenty-five English teachers locked in the same building..." is staggering).

While the subject-student controversy raged, the rest of us (including our chairman, I am happy to say), made an attempt to make

some sense out of the 11th grade curriculum—American Literature. Although we failed to reorder Chaos and although we took turns reassuring one another that we were a "superior department," "intellectually aware," and "professionally capable," we did have a chance to speak our minds to one another. MORE, OH PLEASE, MORE!

A schedule overlap makes this impossible. On the first day of orientation for new teachers, our principal urged us to eat lunch with different people each day. It is good advice, an invitation to know the great breadth of background and opinion at our high school—but it is emotionally impossible to follow. Lunch is the one time during the day that I can speak with my friends in the English department. I am further sorry to disappoint our principal, but our lunchtime conversations are consistently about husbands, wives, girlfriends, boyfriends, football games, the cafeteria food, and "where the hell are those fifty copies of *The Natural* I ordered for Modern Literature eight months ago?" In tion, after-school contact is minimal because we finish teaching anywhere from 1:30 to 4:37 (and are often too exhausted to be sociable with those who "finish" with us). Even the invaluable experience of visiting other teachers' classes becomes a great luxury when (despite our chairman's kind offer to babysit for our classes) I so desparately need time to talk with students about their writing before they disappear at 2:15. The details vary from teacher to teacher, but the plaint is continuous: "give me the time to talk with students, to talk with teachers, to get reorganized between classes, homeroom and hall duty, and to readjust professionally and personally in five minutes from one group of people to the next." Anyone who has experienced the culture shock involved in going from a class of academically-oriented seniors to passive, semi-literate juniors knows whereof I speak.

Maybe I am again guilty of "unprofessional behavior" but there are times that I get fed up with evaluating other people's work in school. How can I evaluate myself? What have I gotten out of my teaching experience? What are my goals? Do I have any right to even think of these questions between 7:50 A.M. and 2:15 P.M.? More and more, I have been forcing myself to examine my performance ("performance" is the sadly appropriate word) and I am confused by what I discover. I am both inconsequential and all-important to my students. I am hopelessly incompetent and marvelously innovative to my superiors. I am an understanding fellow and an overgrown baby to my colleagues. I am a cool-professional and an unpredictable geyser of emotion to myself.

Despite my confusion, there is one thing that I have come to know at my school. I exist. I want to spend several years in study struggling to define the competencies that now seem so vague, so incompatible with a "real" school day. But I feel that I eventually will return to teaching on a secondary level. Where is there any excitement in giving a lecture, walking off the rostrum and going to one's cubicle? Excitement comes from trying to show a student that F. Scott Fitzgerald's work may not "rot." It comes from trying to fill in the right space on eight computer attendance

cards, read two pages of announcements, give out fifteen written messages, keep various quantities of bodies from escaping through three doors, begging for four missing absence notes, saying the pledge of allegiance to a flagless wall, and solving thirty personal problems all in eight minutes. Yet, excitement is not fulfillment. Fulfillment comes from (to be continued in from one to one hundred years—hopefully)...

Columbia University

What to Teach?

Roberts W. French

In recent years it has become fashionable to introduce material from popular culture into English classes; in particular, there has been widespread use of lyrics from rock music. As a glance at the advertisements in professional journals will show, the willingness of English teachers to exploit material that is both popular and contemporary has resulted in the publication of various anthologies organized around this approach. The trend is apparently well established.

The intent of the teachers seems clear enough, and the argument is familiar: since students are not excited (or, as one says, "turned on") by what they study, let's give them something that *does* excite them and let them study *that*. Rock music seems to excite them, so let's study rock lyrics; and once their interest is aroused, we may be able to move on to something better — Donne, say, instead of Dylan, or Milton instead of Mitchell.

So the argument goes; and it seems to me very much mistaken. For one thing, the students are not fooled; they can recognize a pedagogic device when they see one, and this is a pedagogic device, more obvious than some, more dishonest than most. Students are quite aware that their teachers place no great value on rock lyrics; it is, mercifully, the rare English teacher who prefers Lennon and McCartney to Keats and Shelley. So why teach what is not valued? The fraud is all too apparent, and teachers who adopt this approach risk losing the respect of their students; and once respect is lost, *anything* presented at a later date will become suspect: if one does not trust the giver, one may well look askance at the gift. Subterfuge breeds contempt.

And of course the teachers of rock lyrics are immediately at a disadvantage, for their students will generally know far more about the subject than they will. The students may not be able to express themselves as well, or to write detailed analyses or comprehensive studies, but they *know* the material, for they have lived with it and absorbed it. To try to teach it to them is not only condescending but futile as well.

And why should anyone *want* to teach it, even if it could be done honestly and effectively? Here, whatever its value, is a part of contemporary culture that can be enjoyed and experienced spontaneously, that students can discuss among themselves without being graded on their comments. The Monster of American Education, alas, seeks to devour everything before it; there is *nothing*, it would appear, that cannot be turned into an academic course and assigned a certain number of credits. Little is left to the individual imagination; instead, one must take a course in X in order to understand what X means. X, however, will be transformed in the classroom; it will be tamed, domesticated, and not at all the same. I sometimes think, half-seriously, that it would be a great boon to the humanities if all material of the past fifteen years or so could be placed off-limits to academic study. If the students want to know

about Barthelme or Vonnegut or Brautigan or Plath, let them go and read for themselves.

But no, a voice says, we cannot do that; we should give the students what they want, what they like (this is, after all, good business practice, if the customer is, as we have been told, always right). Education, however, is not a business, and the educational system is not a supermarket, although it has been compared to one; it may be that in trying to please the customer, teachers are in fact defeating their highest purposes. For experience shows that students will seek out material that tends to reinforce their own attitudes and prejudices (the contemporary novel, say, but not romantic poetry); they flock to the known, the comfortable, the familiar, for most do not care to look out at some *other*, but, rather, to look at themselves, as in a mirror. So why not study rock lyrics and other material from popular culture? No reason why not, if students want to do so; but let them do it on their own time. Classroom time should be used for better purposes than reinforcing the limitations of existing predilections; surely it would be more *educational*, in every sense, to present material that challenges the existing predilections, or goes beyond them, or demands evaluation in a wider context. Why teach material that takes the students no farther than their starting place — that is, nowhere?

Surely one of the rewards of teaching is that of guiding students into significant discoveries; but obviously this cannot be done if students are brought only into familiar territory. Taken farther afield, they might well discover voices that speak to them as no contemporary voices can. In the insistence upon "relevance" we limit ourselves to obvious choices; and yet I have had students who have discovered relevance in a passage from Spenser. Who would ever have thought of looking there? But there it was. Our students tend to come to us with built-in prejudices against whatever is foreign, either in language, time, or nationality; the "foreign," however, speaks of human concerns, and asks us to look anew at our own perceptions. Students, like most of us, equate the latest in time with the utmost in development — this is the concept of "progress" we like to believe in; but literature, of course, progresses nowhere. Rather, it stays in place, and the people of each age must come to *it* in order to find what they need. As our students do so, they may come to realize that the heresies of our age do not exceed Job's, that our political insights do not improve upon Swift's, that our radical views do not go beyond Blake's — they may come to realize, in short, that the "foreign" can speak directly to their deepest concerns, if they will only learn how to listen.

In any case, it is surely better to ask the student to rise toward the level of the material than to bring the material down to the level of the student; when teachers do the latter, they are conceding that nothing can be learned. But students *will* learn, given the chance. It is when education seeks to please their tastes, through immersion in the immediate and contemporary, that it risks depriving them of the vital insights which they need and could well use.

University of Massachusetts

What English Teachers Should Know About Criticizing Students' Classroom Speeches

Dennis R. Klinzing
and
Joyce Voss Acton

During the past several years many traditional secondary school English curriculums have evolved into language arts or communication programs. Teachers who were once responsible for teaching literature and writing skills are now faced with additional responsibility of teaching speaking skills. In order to meet this additional responsibility it is essential that English teachers have competence in the basic elements involved in teaching speech.

One of the elements basic to the teaching of speech is the use of classroom criticism to improve students' speaking ability. Over the years a considerable number of journal articles have been addressed to the methods and procedures of effectively criticizing students' speeches. However, these articles appear in the journals of the speech profession and the information contained therein is not readily available to secondary school English teachers. Therefore, the purpose of this paper is to review and summarize the speech journal articles which deal with classroom criticism of students' speeches and thereby provide English teachers with ready access to information which they can use to help meet the responsibility of teaching speaking skills in the high school.

In order to accomplish this purpose, the following journals were examined: *Quarterly Journal of Speech, Speech Teacher, Speech Monographs, Journal of Communication, Western Speech Journal, Central States Speech Journal, Southern Speech Journal,* and *Today's Speech.* The articles found have been grouped under several headings and each grouping is arranged in chronological order.

Philosophies and Procedures

Six articles deal specifically with philosophies and procedures of criticizing students' classroom speeches.

1. Montgomery[1] offers a method of criticism which involves several steps. First, a speaking assignment is made which requires students to accomplish only a few rhetorical objectives. Second, the objectives are presented and discussed prior to the presentation of the speeches. Third, oral criticism is given immediately following each speech wherein the student audience as well as the teacher address themselves to the objec-

tives important in that lesson. Montgomery states that his method of criticism pleases students because they know the expectations of each speech act and because each aspect of speechmaking is covered and ingrained through repetition. Also, Montgomery feels that this method of criticism is conductive to the development of analytical listening in the student audience.

2. According to Holtzman, "the critic of a speech has one primary question to answer 'what can I say (or write or do) that will result in this students improving his communication ability.'"[2] Rather than presenting the student with a gestalt overview of his strengths and weaknesses, the critic needs to focus on a specific and significant idea which the student can then improve upon in his next speech. By gradually adding to such expectations, the student will better progress toward the desired response. Holtzman views criticism itself as a piece of communication used to encourage the student to take the next important step in improving his speech abilities.

3. Hildebrandt and Stevens[3] suggest the use of written evaluations by students for each speech act of the other class members. Such criticisms reinforce areas of speaker strengths and weaknesses, and can serve as summary critiques for use in teacher-student conferences.

4. A dialectical approach by which leading questions direct oral classroom criticism is advocated by Smith.[4] The teacher-critic initates classroom discussion of the strengths and weaknesses of each speech act by preparing leading questions and follow-up questions in the suggested areas of Central Idea and Purpose, Speaker Preparation, Main Points, Support, Deliver, Language, the Introduction, and Emotional Appeal. Such questioning focuses student attention on desired rhetorical principles and forces student comments to be pointed and concise.

5. Hoogestratt[5] employs a method of student letters of evaluation which he deems successful in the classroom. About mid-way in the course, each student writes detailed letters to the other members of the class in which he comments upon the several oral performances given thus far. Letters are based upon pre-established critical standards. Most students rate the letters as helpful in illuminating their strengths and weaknesses in speaking.

6. Dedmon[6] emphasizes that the teacher critic must foremost recognize each student act of communication as unique behavior. Having addressed himself to the individual strengths and weaknesses of the student, the critic should then criticize the speech as a "communicative entity" in terms of sound oral communication theory. Elements include communication as a process (dynamic, ongoing, and two-way), as an interaction of several elements (encoding, decoding, feedback, background noise), and as a transitory, irreversible and unrepeatable act. The critic should help the student analyze and adapt himself to these elements. Procedures include raising questions (rather than stating dicta), reinforcing one method with another (oral comment followed by written criticism), and stating comments in a positive, encouraging way.

Videotape and Classroom Criticism

Nine studies were found which examined the use of videotape in criticizing students' speeches:

1. In a report on some early uses of videotape in the speech classroom Harold Nelson[7] indicates that student reactions to videotape seemed favorable and he urged the intelligent use of this device as a teaching aid.

2. On the basis of student responses to a questionnaire Ochs[8] recommends the use of videotape in teaching speaking and suggests: (a) repeating the same speech with a different audience, (b) conducting the videotape unit as a laboratory learning experience rather than as a competitive classroom exercise, (c) having students watch playbacks of speeches given previously in another course.

3. Examining the use of videotape recordings for self-analysis in the speech classroom, Hirschfeld found a constant pattern of rating: classmates rated highest, followed by the student himself and judges rated lowest."[9] Exceptions to this pattern were that students observed more stage fright and more accent and regionalism in their own speech than did classmates or judges. Also, Hirschfeld recommends the use of videotape playbacks early in the course along with classmate evaluation of the videotaped speeches even though some sensitive students may find the experience "shocking" and "shattering". However, Hirschfeld strongly urges the use of fear reducing measures such as not grading the speeches and maintaining a casual friendly classroom atmosphere when videotape procedures are employed.

4. Bradley[10] attempted to determine the effect which using a videotape recorder in a basic speech course has upon students' knowledge of rhetorical theory, speaking ability and attitudes toward the basic speech course. He found that constant use of videotape playbacks caused students to have significantly more favorable attitudes toward intellectual atmosphere and content evaluation of the basic speech course. However, in this study students' knowledge and speaking ability were not significantly effected by the use of videotape recordings.

5. The effects of teacher comment and television videotape playback on the frequency of nonfluency in beginning speech students was examined by Deihl, Breen, and Larson.[11] Their findings revealed that when videotape playback was combined with teacher criticism, the results were fewer nonfluencies when compared with videotape playbacks with no criticism.

6. McCroskey and Lashbrook[12] examined the effects which various methods of videotape playback have on achieving the course goals of introducing students to the communication process and focusing their attention on their audience and the content of their speeches. From the results of their study, McCroskey and Lashbrook concluded that videotape playback of student speeches which focuses on the audience and is accompanied by instructor and student discussion and criticism

can facilitate the achievement of the above stated course goals. However, the results also indicated that merely showing a student his speech on videotape works directly counter to the goals.

7. The results of a study conducted by Dieker, Crane, and Brown[13] indicated that the self-ratings of students who viewed their speeches on videotape corresponded more closely with instructor ratings than did the self-ratings of students who did not view their speeches on videotapes. Also, the students who viewed themselves on videotape increased their self-ratings sigificantly less than did the students who did not view themselves on videotape.

8. Better class attendance, a more favorable attitude toward the use of videotape in the classroom and a more positive evaluation of the instructor and the course were attributed to the use of videotape playback procedures in an experimental study conducted by Goldhaber and Kline.[14]

9. Bush, Bittner and Brooks[15] have reported that the use of the videotape recorder does not have a negative effect upon the levels of anxiety, exhibitionism or reticence of student speakers.

Classroom Criticism and Speech Attitudes

The relationship between classroom criticism and speech attitudes was examined in two articles, one descriptive and the other experimental:

1. Discussing techniques which teachers can use to promote growth in desirable attitudes toward speech criticism in the classroom Charles Balcer[16] suggests the following:

(a) substitute the word evaluation for criticism
(b) make sure standards for performance are understood and accepted
(c) focus on one aspect of performance at a time
(d) comment on the content of speeches initally
(e) reveal the nature and form of the criticism to be given after performance
(f) use a variety of criticism techniques

2. In a experimental examination of the relationship between classroom criticism and speech attitudes Robert N. Bostrum[17] found that rewarding a student's speech with positive criticism produced positive attitudes and vice versa. Bostrum concluded that "If our purpose is to build more positive speech attitudes, then criticism should be positive in nature. If the practice of negative criticism is too valuable educationally to be dropped, clearly some other provision would seem to be necessary in the building of positive speech attitudes."[18]

Classroom Criticism and Listening

The potential for teaching listening through criticism and the necessity for a speech teacher to be a good listener were discussed in two different articles:

1. In an article by Karl E. Robinson[19] it is suggested that teachers share with students the task of commenting on classroom speeches thereby providing the motivation necessary for stimulating students to more careful, more critical, more discriminating listening.

2. Discussing the abilities of the teacher as a listener and critic, Seiger argues that "The teacher must be an active listener with his students. He should strive to attain the highest possible degree of empathy as he listens. To be objective is an admirable quality in a critic, but the conclusions he reaches are worthless unless he bases them on the subjective understanding of individual needs."[20]

Potpourri

The topics of the final three articles reviewed in this paper are: capitalizing on criticism, achieving objectivity in criticism, and the instructor's competence as a critic.

1. To capitalize on criticism Milton J. Wiksell[21] advises students to seek speech criticism and maintain an objective attitude when confronted with speech criticism.

2. Stating that "*We should be carefully objective in our rating and evaluation of speakers, their speech, and their speaking.*"[22] Win D. Kelly proposes that teachers set criteria for speech success, establish the weight of importance to be assigned the criteria and determine the student's success mathematically by degrees of percentages.

3. Considering the ability of the instructor as a speech critic Kenneth G. Hance[23] discusses five areas in which he feels the instructor must demonstrate competence. These areas are: (a) knowledge of the methods of, or the approaches to criticism; (b) knowledge of all of the topics of dimensions of rhetorical theory; (c) knowledge of rules of evidence, reasoning and other constituents of rhetoric; (d) knowledge of learning theory and its application to a course in public speaking; (e) adequate personal ethos.

Summary

The articles which deal with the philosophies and procedures of criticizing students' speeches suggest that classroom criticism should be viewed as a piece of effective communication. Initial critiques need focus on few and concise points which aim toward student achievement of only the next step in bettering his speech performance. Oral criticism should be combined with the use of written analyses, and peer criticism should be included with that of the teacher-critic. Criticisms best engender improved oral performances when they are positive, concise and encouraging.

The result of various experimental studies seem to indicate that videotape playbacks of students' speeches followed by peer and teacher discussion of the speech event can make classroom criticism of students' speeches more effective and can favorably influence students' attitudes

toward the instructor, the course and the use of the videotape in the classroom. The use of videotape also seems to help students develop a more realistic self-concept, can help improve class attendance and does not seem to cause student speakers to become anxious, exhibitionistic or reticent. However, focusing the camera on the speaker appears to be useful only in improving delivery skills. When increasing students' insight into the communication process and directing their attention to their audience and to their speech content are the goals the camera should be focused on the audience. Also, it seems to be useful to begin using videotape playbacks early in the course and to have students watch playbacks of the entire class provided measures have been taken to maintain an emotionally safe atmosphere in the classroom.

In addition, classroom criticism has been found to have a significant effect upon students speech attitudes and such effects should be considered when criticism is given. Also it has been suggested that criticizing students' speeches can serve as a forum for demonstrating and teaching effective listening. Finally, it has been noted that critics should be competent in various areas, that criteria for speech success should be made known and that students should seek criticism and be objective about it.

The preceding reviews and summary provide English teachers with ready access to the information contained in the speech journal articles which deal with classroom criticism of students' speeches. Such information should facilitate the process of making decisions about whether, why, how, and when students' classroom speeches should be criticized and thereby serve as an aid to English teachers who are faced with the task of teaching speech in the high school.

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FOOTNOTES

[1] K. E. Montgomery, "How to Criticize Student Speeches," **Speech Teacher**, 6 (September 1957), 200-204.

[2] Paul D. Holtzman, "Speech Criticism and Evaluation as Communication," **Speech Teacher**, 9 (January 1960), 1.

[3] Herbert W. Hildebrandt and Walter W. Stevens, "Blue Book Criticisms at Michigan," **Speech Teacher**, 9 (January 1960), 208-22.

[4] Raymond G. Smith, "The Criticism of Speeches: A Dialectical Approach," **Speech Teacher**, 10 (January 1961), 59-62.

[5] Wayne E. Hoogestraat, "Letters of Evaluation—An Exercise In Speech Criticism," **Speech Teacher**, 12 (January 1963), 29-30.

[6] Donald N. Bedmon, "Criticizing Student Speeches: Philosophy and Principles," **Central States Speech Journal**, (November 1967), 276-284.

[7] Harold Nelson, "Videotaping the Speech Course," **Speech Teacher**, 17 (March 1968), 101-103.

[8] Donovan J. Ochs, "Videotape in Teaching Advanced Public Speaking," **Speech Teacher**, 18 (March 1968), 110-112.

[9] Adeline G. Hirschfeld, "Videotape Recordings for Self-Analysis in the Speech Classroom," **Speech Teacher**, 17 (March 1968), 117.

[10] Bert E. Bradley, "An Experimental Study of the Effectiveness of the Video Recorder in Teaching a Basic Speech Course," **Speech Teacher**, 19 (September 1970), 161-167.

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[1] F. Roderick Dodd, Myles P. Breen, and Charles L. Larson, "The Effects of Teacher Comment and Television Video-Tape Playback on the Frequency of Nonfluencies in Beginning Speech Students," **Speech Teacher**, 19 (September 1970), 185-189.

[2] James C. McCroskey and William B. Lashbrook, "The Effect of Various Methods of Employing Video-Taped Television Playback in a Course in Public Speaking," **Speech Teacher**, 19 (September 1970), 199-205.

[3] Richard J. Dickey, Karen Crane, and Charles T. Brown, "Repeated Self-Viewings on Closed-Circuit Television as it Affects Changes in the Self-Concept and Personality Needs of Student Speakers," **Speech Teacher**, 20 (March 1971), 131-142.

[4] Gerald M. Goldhaber and John A. Kline, "Effects of Videotape on Attendance and Attitude in the Fundamentals of Speech Communication Course," **Speech Teacher**, 21 (March 1972), 95-98.

[5] Janice D. Bush, John R. Bittner, and William D. Brooks, "The Effect of the Video-Tape Recorder on Levels of Anxiety, Exhibitionism and Reticence," **Speech Teacher**, 21 (March 1972), 127-130.

[6] Charles Baker, "Evaluation in the Speech Class—Growth in Desirable Attitudes," **Central States Speech Journal**, 9 (Spring 1958), 13-14.

Robert N. Bostrum, "Classroom Criticism and Speech Attitudes," **Central States Speech Journal**, 14 (February 1963), 27-32.

[8] Ibid., 32.

[9] Karl E. Robinson, "Teaching Listening Through Evaluation and Criticism," **Speech Teacher**, 2 (September 1953), 178-180.

[10] Marvin L. Seiger, "The Speech Teacher: Listener and Critic," **Speech Teacher**, 5 (November 1956), 259-261.

[11] Milton E. Wykell, "Capitalizing on Criticism," **Today's Speech**, 3 (September 1955), 13-14.

[12] Wm D. Kelly, "Objectivity in the Grading and Evaluation of Speeches," **Speech Teacher**, 14 (January 1965), 54.

[13] Kenneth G. Hance, "Improving the Instructor as a Critic," **Speech Teacher**, 16 (March 1967), 150-154.

University of Delaware

Renaming and Differentiating Cultural Levels And Functional Varieties

John McKenna

More and more people are becoming better informed about the nature of language. They are learning how language arises out of a social setting, inspired by the social needs of its creators. They recognize that what is valid linguistic production for one speech community may not be valid for another. In short many lay people have come to understand as professional linguists have that there are no absolutes in matters of language for value is always relative to the social context.

Part of this enlightment can be attributed to thinkers like John S. Kenyon (Cultural Levels and Functional Varieties of English), J.J. Lamberts (Another Look at Kenyon's Levels), Martin Joos (How Many Clocks), and W. Nelson Francis (Functional Variety in English).[1] Kenyon makes the important contribution of distinguishing between the total language patterns of cultural entities and the particular patterns which arise from various social setting within a cultural entity. "The two groupings *cultural levels* and *functional varieties* are not mutally exclusive categories. They are based on entirely separate principles of classification: *culture* and *function*." (230) Kenyon divides our social structure into parts. Unfortunately he designates the two parts *standard* and *substandard*.

Interestingly enough, the students in this writer's classes express a hostility toward the Kenyon essay in particular. In this age of neo-romanticism, they would like to look upon each social group as equal to all others. It is almost a renewal of the frontier attitude that each man is as good as his neighbor. What the students specifically object to is Kenyon's bifurcation of American social structure into *standard* an l *substandard*. If one social dialect is labeled standard, then by implication all that remain are non-standard.[2] At its most fundamental social level Kenyon's terminology is prescriptivist. Understandable then that students, barraged with terms like *standard* and *substandard* and indoctrinated with an academic training that is essentially prescriptivist toward language, are unable to transfer their democratic feelings about various social groups over to the language patterns of these same groups. It is perhaps the great short coming of our schools that they fail to teach a mastery of and a tolerance for various social dialects. Consequentially the teacher — linguist is still faced with the almost impossible task of

disabusing his students of the idea that any given social dialect is intrinsically superior or inferior to other social dialects.

J.J. Lambert's tripartite division of social structure into *hyperstandard, standard,* and *substandard* is not much improvement. Apparently unsatisfied with Kenyon's classifications he sought to remedy a mistake of degree rather than of kind. For while the social groups in our country are certainly more numerous than the two Kenyon suggests, the real problem is not how many but how to regard them. Identifying social groups is relatively easy. Indeed, one of the important functions of language is to enable us to do so. But reaching an understanding of social differentiation and using this to give health to our larger society, though considerably more difficult than mere group identification, is the real goal of sociolinguistics nonetheless.

What needs illustration, then, is that different social communities serve as the matrix of speech communities. We need to demonstrate this without any suggestion that a given social community (and hence the speech of that community) is superior or inferior to any other one. Speech communities arise from many factors, perhaps the most obvious is geography. But education, occupation, age and many others all play a role. Since the term *speech community* has a good deal of currency in linguistic circles and since it does not generate negative connotations, we suggest that this term be substituted for Kenyon's *cultural levels.* In addition, the term *speech community,* by emphasizing the element of speech, focuses on the language rather than on the total cultural community. This is advantageous, for while it is true that language is no more inclusive than the culture that produces it, the converse is not true. Culture always exceeds the parameters of language and is more expansive and inclusive than the language which it produces.

The general society groups itself around various factors and we need a number of terms which will suggest the plurality of the American society but will avoid any perjorative connotations. In place of Kenyon's dichotomy, *standard* and *substandard,* we might suggest a differentiation based on training and include groups called vocational, technical, and academic. With life style as a basis for differentiation, we can perceive such groups as straight, freak, criminal, etc. Based on age we might identify the groups as trainees, job holders, and retired. For proof that speech communities centered around the age of the speaker exist, one has to look no farther than children and their playmates, or the factory gate of Eastman Kodak, or the sidewalks of Sun City, Arizona. The possible illustrations are endless. Since the United States has a number of regional standards, we already have a series of non-perjorative terms which name those speech communities based on geography: Southern, Midland, Northern, etc. It is non-perjorative terms like these that must be derived for the other speech communities in our society.

We must not lose sight of the fact, however, that Kenyon's division into cultural and functional aspects is important and useful. In addition, Martin Joos provides useful terms for differentiating the various

functional varieties on a scale of increasing formality: *intimate*, *casual*, *consultative*, *formal* and *frozen*. (244) A valuable analysis of the surface structure of these five functional varieties has been done by W. Nelson Francis (Functional Variety in English). Selections from his work describing the *intimate* and the *formal* modes are revealing.

> The *intimate style* is used by people who know each other so well and whose relationship is so close that each can predict the other's reactions to a given situation with accuracy a large part of the time. It thus serves chiefly to maintain contact and corroborate the accuracy of each speaker's judgment of the other's reactions. Much of this communication is carried on by other than linguistic means-between intimates a raised eyebrow, a shrug of the shoulders, or a groan can serve as well as or better than verbal expression. Grammar is reduced to a minimum, utterances are typically very short, there may be long periods of silence that in any of the other styles would be interpreted either as rudeness or as a desire to end the conversation. Vocabulary, too, is much reduced, and the words that are used often have special meanings deriving from some shared experience which the world outside the intimate group (usually but not always a pair) does not know about. Pronunciation, too, may be altered; an intimate pair may use a broad form of regional dialectal pronunciation, even though one or both of them are not native speakers of that dialect. Words are slurred and clipped, accidental mispronunciations may be purposely preserved. (251)
>
> In contrast, the other two styles, the *formal* of expository discourse and the *frozen* of literature, are non-conversational but informative and discursive. The hearer or reader is not given the opportunity to intervene, to ask questions, to make comments, or to indicate his lack of comprehension. Instead of the give and take of the conversational situation, the user of formal style — the lecturer, preacher, newscaster, commencement speaker, judge, or legislator speaking on the floor (not in committee) — is alone before an audience. Without benefit of the "feedback" that is available to the conversationalist, he is obliged to hold his audience's attention on the one hand by making sure that he is understood and on the other by avoiding boresome explicitness or repetition.
>
> The grammar of formal style is more closely organized and less tolerant of loose or mixed constructions. The vocabulary is more ample than that of the conversational styles, with a wider range of nearly synonymous words and phrases, though large areas of vocabulary — slang, for example — are ruled out except for special effects which actually constitute lapses into the conversational mode. Pronunciation is meticulous; slurring and contractions are avoided, and tactical features like dispute, stress, and intonation are carefully observed. The general pattern of organization avoids backtracking, second thought interpolation, and repetition in varied terms, all of which are characteristic of conversation. (253-254)

In each social group there exist various social situations or bundles of social situations each of which has language patterns characteristic to it. Although the speech of various social groups may differ, the generating forces of speech are the same everywhere. Thus in the speech communities which we call vocational, technical, and academic, indeed in all groups, are social situations which give rise to frozen, formal, consultative, casual and intimate modes.

Figure A

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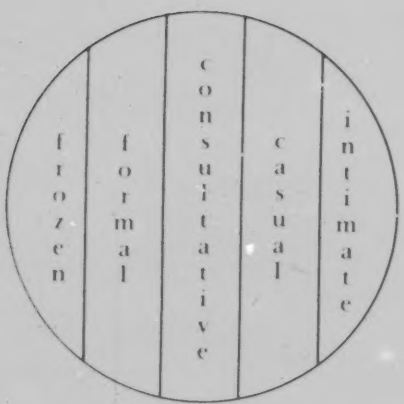

Functional Varieties of a Speech Community

Each functional variety is moulded to best serve a cluster of particular social functions *in that society*. It is important to understand that a situation which is regarded as formal in one group may not be so regarded in another. For example, in the mod culture a young man may make the asking for a girl's hand a very informal thing, if indeed he bothers to ask the girl's parents at all. Yet in the vocational community this same situation is more formal and would certainly be rated at the consultative or formal variety.

It is true that some social groups spend greater or lesser amounts of time in any one or two of the five social situations. In general a greater percentage of their linguistic output consequently will be in these modes. It may be, for example, that a speech community composed mostly of family members would reveal a social construct like Figure B which illustrates that these members speak more often in casual and intimate modes than in the others. A speech community centered around a governmental outpost, on the other hand, might exhibit a social construct like Figure C. Here the bulk of verbalization arises from the need for a two-way exchange of information in a fairly formal setting. Most of the language, therefore, will occur in the consultative or formal modes.

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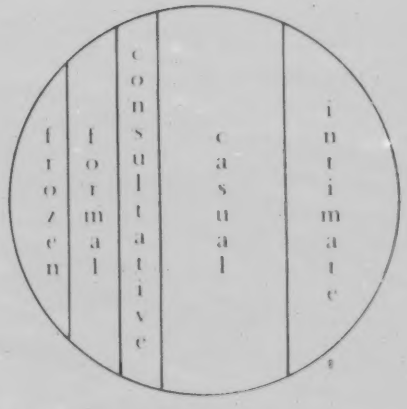
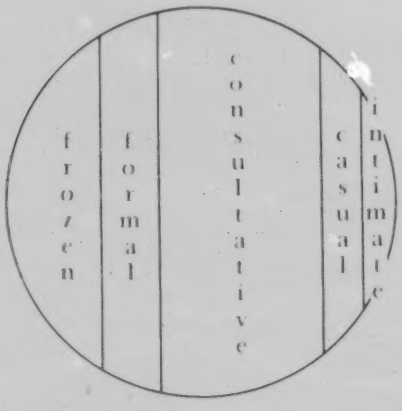
Figure B



Family Group

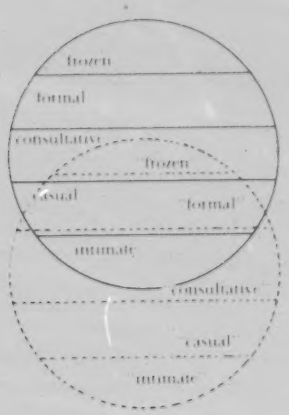
Figure C



Governmental Body

Each functional variety within a speech community differs from the others in matters of vocabulary, complexity of syntax, dependence on nonverbal signals, etc. Too often casual observers, who have in mind the concept of "cultural levels," make the mistake of believing that a given functional variety of one speech community coincides with a different functional variety of another speech community. For example, with the idea of social hierarchy firmly before them, they assert that the consultative variety of the "substandard" social group is the same as the intimate variety of the "standard" group. Figure D illustrates this mistaken assumption.

Figure D

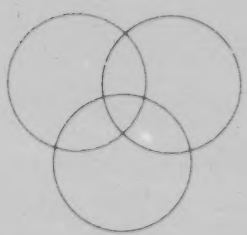


The concept of "standard—substandard" itself invites a hierarchical arrangement like the one in Figure D. The linguistic facts will not support such a configuration. The language patterns of the "standard" group in an intimate conjugal setting are certainly not the same as the language patterns in which a man in the "substandard" group asks his foreman for a raise. Likewise, the language patterns of the "standard" group in a casual setting do not coincide with those patterns arising from the formal situations of the "substandard" group. Consequently George Meany's formal address to the AFL-CIO is delivered in language that is not even remotely similar to that used by English professors at a backyard barbecue. The two differ in vocabulary, rhetoric, grammar, phonology, etc. Culture produces language. Where cultural differences exist, linguistic differences exist also. Thus by postulate none of the functional varieties of differing speech communities could possibly be identical.

A more accurate configuaration of social dialects and their relationship to one another is given in Figures E^1 and E^2. The first of these represents any number of speech communities. The overlapping suggests that although a person has one major speech community in which he encounters most of his life experiences, it is practicaiiy impossible to remain exclusively in the one community in our pluralistic and socially mobile society. Within the space of a day an individual may swing into the orbits of a half-dozen separate cultural groups. In the morning, for example, he may have breakfast with his college educated parents, talk with the bus driver during his ride to work, chat with his fellow workers in the computer key punch room and then lunch with some musician friends with whom he plays on weekends.

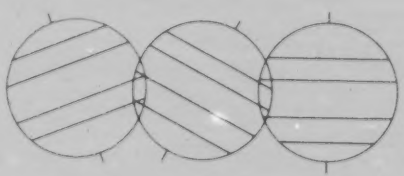
Figure E^2 suggests that the relationship between social groups is to be regarded as horizontal rather than vertical. It also suggests that the orientation on its axis is probably different for differing social groups. This means that although various speech communities are juxtaposed or intersect at the various functional levels, the basic social orientation of each community, and therefore the greater part of its concomitant speech, remains differentiated from all the others. Their similarities are incidental, their differences profound.

Figure F^1



Speech Communities

Figure E^2



Functional Varieties of Speech Communities

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By way of summary we want to reiterate that Kenyon's distinction between culture and function in language is a very useful one. In order to get students of language to view various social dialects with objectivity, however, we need terms that carry no perjorative connotations. An important substitution is the term *speech community* for Kenyon's *cultural level*. In addition we suggest terms like vocational, technical, and academic in place of less satisfactory ones like blue collar white collar or standard substandard.

Each cultural community uses its social dialect for various functional purposes. Martin Joos has arranged these on a scale of increasing formality: intimate to frozen. We have tried to illustrate that the various functional varieties of each speech community are never identical with any of the functional varieties of another speech community. Especially erroneous is the notion that the less formal varieties of a speech community which an observer admires are the same as the more formal varieties of a speech community he does not admire. The basic relationship of one speech community to another is to be regarded as horizontal rather than vertical.

A better understanding of the relationship of one speech community to another and of the origins of various modes of language within speech communities will enable a student to examine different social dialects, and therefore the various cultural groups of a nation, without prejudice. Now is the time for us to nurture mutual respect among various social groups by encouraging an understanding of and a mutual respect for various social dialects.

University of Nebraska at Omaha

FOOTNOTES FOR MCKENNA

Kerr, Elizabeth M., and Ralph M. Ackerman, eds. **Aspects of American English**, second ed. New York: Harcourt Brace Jovanovich, 1971. All of the cited articles appear in this volume. All page numbers refer to this text.

The latter term, though not our choice, has some merit over **substandard** because Kenyon's choice clearly labeled all social dialects but one as somehow inferior and deficient.

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Emphasis: Different Approaches

Introduction

We have always had different approaches; different, however, does not always mean correct. A good teacher is never satisfied with a method or an approach but continually seeks to modify what he is doing to suit the situation at hand.

Many English teachers are really only prepared to teach literature because the opportunity to take courses in language and composition is often limited at the undergraduate level. As literature teachers, we tend to emphasize only the printed word. The articles following here are about literature, but the different approaches go beyond the printed word.

The approaches may not, of course, work for everyone. A teaching method not only has to suit the students and material, but also must fit the teacher's personality. A teacher should feel comfortable with what he is doing. This does not mean that it is all right for a teacher to reject all new ideas on the grounds that the method will not suit his personality. Instead, all new ideas and methods should be examined closely in order to extract those parts which will suit the teacher. To do otherwise is to claim perfection.

We hope you enjoy the following articles on different approaches to literature. There are ideas here for all of us.

How Television Can Be Used To Motivate Students Who Are "Turned Off" To Literature

Marilyn Sue Peckman

"Is this the book?" "Do we have to *read* the *whole* book?" "It's too heavy! "She's crazy!" "This class is boring!" "I'd rather watch TV."

Sound familiar? After several years of teaching in a girls' high school, I thought the battle cry might change. However, every term it is still the same. If the book is too heavy, large, small or oval, it's too formidable for the General student. Most seniors in my 12th grade English class had a reading grade of approximately 7.5 - 11.0. How can we help motivate these students? How can we make reading pleasureable, not odious?

I first got the idea for a TV unit when I was browsing the bookroom. I was determined to select a paperback book (so carrying the book to school wouldn't become an issue). I hoped to get something that would make them say "ah" instead of "oh." I came across *Great Television Plays* (selected by William Kaufman — Bell Laurel Edition). The wheels began turning. The book contained several plays which we could act out together in class. Some of the students had seen these plays televised; some had not. All were rather enthusiastic about beginning a unit dealing with TV. Actually, there was a limited amount of long-ranged planning for this TV unit. Most of the work depended upon previous work and students' opinions. This, *hopefully*, helped to keep things spontaneous and flexible.

The following designations are used in this article:

7G is the name of Senior (12th grade) General classes. I worked with two 7G classes. The register of each class was about 28 girls.

HHO Freshman Honor Class (9th grade) Register: 31 girls.

CB7 College Bound — Academic (12th grade) This was not my class. The teacher of CB7 agreed to have her students answer the opinion poll.

I Beginning The Unit

Before any work is to begin, the students *must* be consulted. Find out what *they* like. Talk about television. Talk about their favorite shows and stars. Get to know your classes. I learned many things about my students, but I also learned about myself. I had many misconceptions

and many preconceived notions about the adolescent and TV. I learned, to my surprise, that I was somewhat snobbish.

For example, I was quite positive my Freshman Honor class would select only *Laugh-In* or *All In The Family* as their favorite show. They were too sophisticated to select *I Dream Of Jeannie* or *The Patridge Family* (so I thought).

I began the unit by asking the students to write a paragraph about their favorite show. As I had expected, there was much escapism mirrored in their choices. Black ghetto girls wrote about *Petticoat Junction*, because "it is about a small town." *I Dream of Jeannie* was popular, because "I like the way she blinks things around." Soap operas were selected, "because you get so involved in the daily lives of these people." "I like *All My Children* because it involves young people who are deeply in love." TV presents a fantasy world in which problems are easily solved and everyone's happy. *I Dream Of Jeannie*, *The Flintstones*, and *Petticoat Junction* are popular, because they are so remote to urban ghetto classes.

What really surprised and upset me was the problem about reality. Three-quarters of all the classes selected shows because they felt these shows were representative of life.

> I like to watch Marcus Welby, because it gives me a picture of what it's like to work in a hospital even though it's all not true. -7G
>
> [*Marcus Welby*] because it shows reality, people facing problems and decisions. -7G
>
> [*I Dream Of Jeannie*] it looks real enough to me. -7G
>
> [*Mod Squd*] because we learn that life is not a hard game to win. -7G

But life is a hard game to win and TV does not show this.

"[Marcus Welby] it shows reality, people facing problems and decisions... You learn things from it yourself, like diseases and the names of things you never heard of." It is ironic that these girls select *Marcus Welby, M.D.*, because they want a valid picture of life in a hospital. Are TV producers responsible for this and is it up to us, the teachers, to show how TV distorts and sugar-coats?

Jennie C. writes "the reason I selected this show [HII0- *The Patridge Family*] ... is that... there is no fake stuff about it." There is no fake stuff about the Patridge family?????? Jennie is brillant; she reads about the Norman conquest and the linguistic development of modern English. She is bilinguai and she was the valedictorian of her junior high school class. If Jennie believes "there's no fake stuff about it," all 14 year old Americans must believe the same.

One must be very wary of playing Doctor Freud. We are English teachers, not psychologists. Still, we read literature to understand ourselves and others. Some of the paragraphs about *My Favorite TV Show* revealed much about students' problems. Nancy, Helen, Shirley, Brunilda and Carmen are very shy, quiet, reticent girls. *All* five selected *The Carol Burnett Show* as their favorite. Why? Perhaps they feel an in-

adequacy and Carol Burnett, a loud, boisterous extrovert, fills a need for them. Here's where the teacher can help. I can now suggest some books or stories about shy students. The problem has never been stated outright in class discussions or compositions. However, the choice of *The Carol Burnett Show*, in this case, is very significant.

These paragraphs were just a beginning, but a helpful beginning. The next step was to use an opinion poll to help define terms and collect data.

II Opinion Polls

"94% of American homes have televisions and 60 million sets are available."[1] "When a child graduates from high school, he will have spent 15,000 hours in the classroom and 18,000 in front of TV."[2]

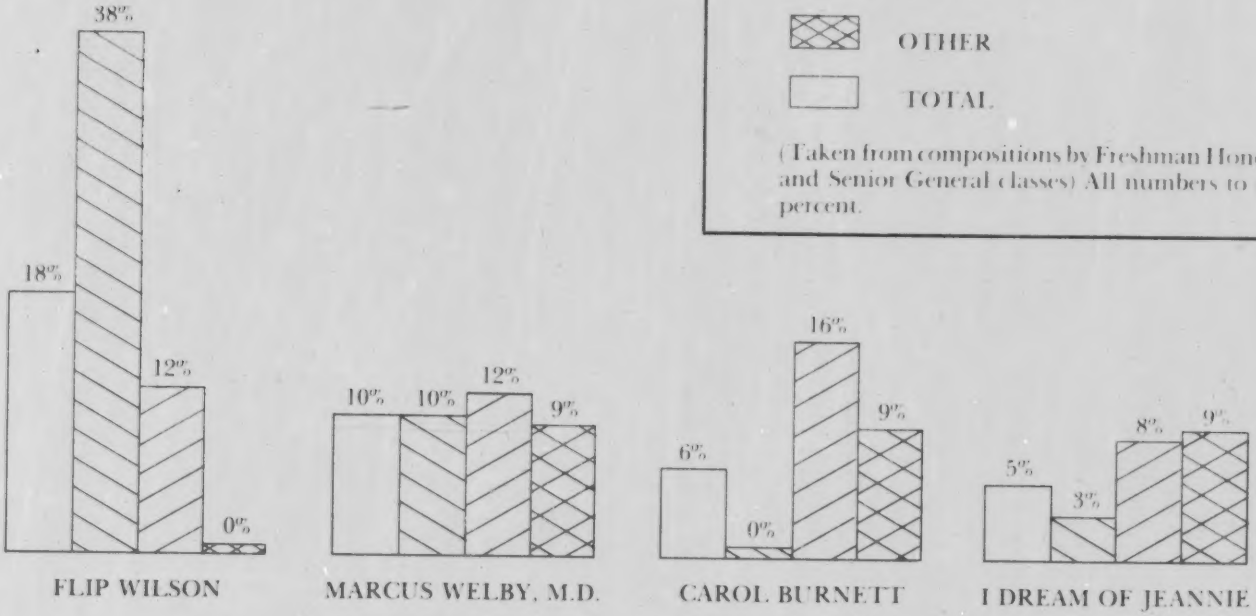
Just what is it that so fascinates these students? The Opinion Poll on the next page was designed to find out how the students feel about TV and what TV shows they like. The graphs that follow correlate the data collected from the polls.

[1] Lee Dreyfus, "Enrichment Through Radio and Television," **National Association of Secondary School Principals Bulletin**, Vol. 50 (October, 1966), 111-115.

[2] Carole Poteet, "Commercial TV and How To Use It," Audiovisual Instruction, Vol. 13 (December, 1968), 1102-5.

LEGEND ETHNIC GROUPING	NO. OF RESPONSES
BLACK	29
SPANISH	26
OTHER	11
TOTAL	76

(Taken from compositions by Freshman Honor class and Senior General classes) All numbers to nearest percent.



ETHNIC BREAKDOWN OF FAVORITE TV SHOW

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QUESTION ASKED: WHICH SHOWS HAVE YOU FOUND TO BE THE MOST EDUCATIONAL?

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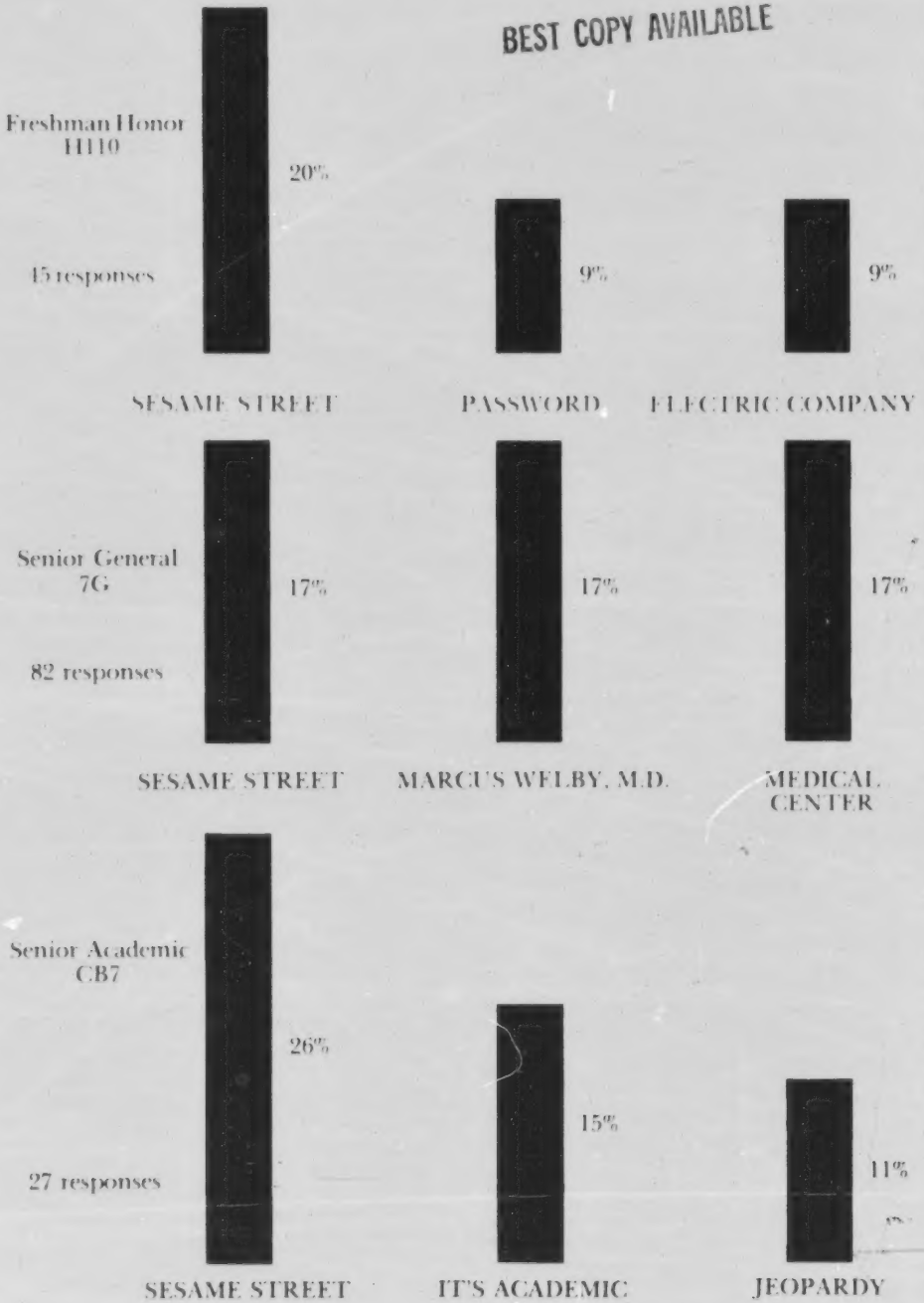
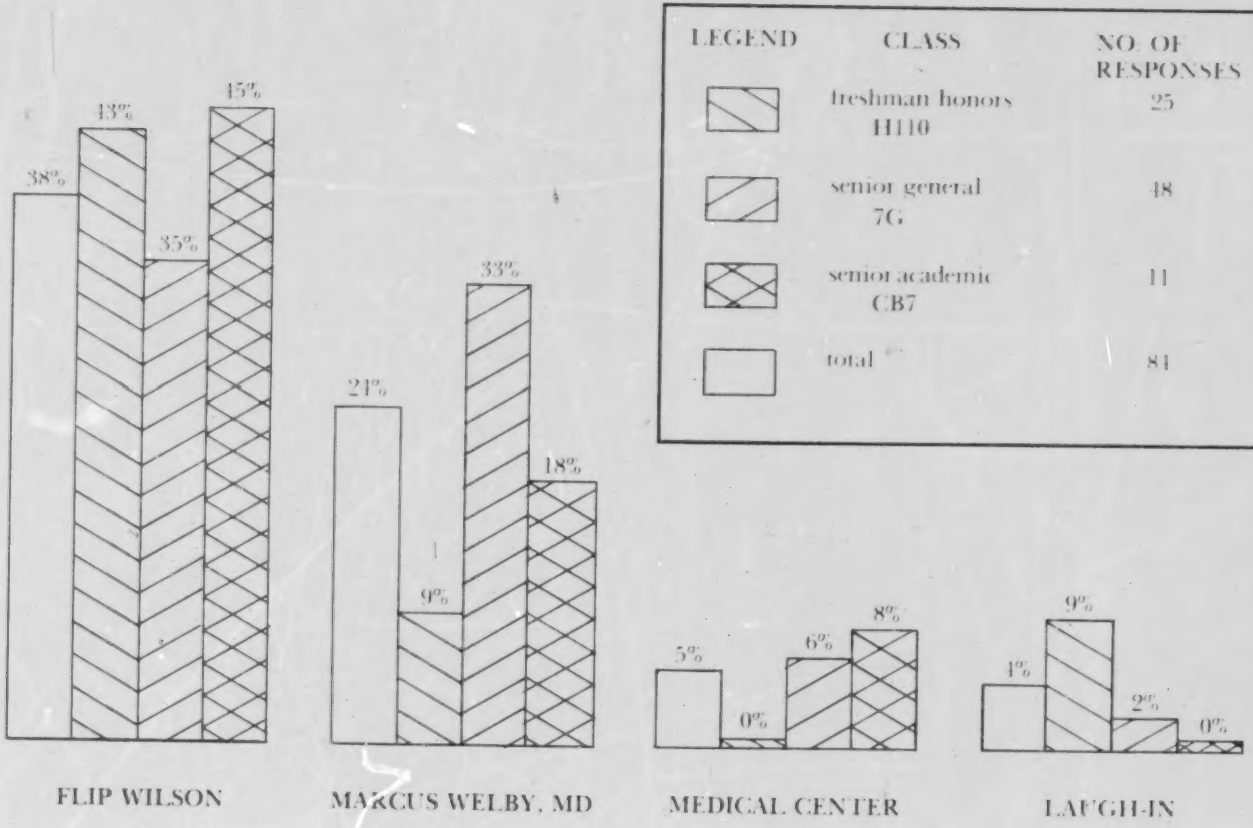


STUDENTS' CHOICE FOR TOP TELEVISION SHOW



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Interpreting the Data

What trends, if any, do these graphs show? Of course, everything said must be a generalization since this data was based on the opinions of about 85 pupils. However, some conclusions can be drawn.

Unit: Literature and T.V. **Opinion Poll**

Neilsen List	
1. Marcus Welby, M.D.	10. Laugh-in
2. Flip Wilson	11. Cade's Country
3. Sunday Night Movie	12. All in the Family
4. Lucille Ball	13. Medical Center
5. Mystery Movie	14. Dick Van Dyke Show
6. Movie of the Week	15. Thursday Night Movie
7. Sunday Night Movie	16. My Three Sons
8. Bob Hope	17. Mannix
9. Gunsmoke	18. Adam - 12
	19. Nichols
	20. Funny Face

1. Look at the Neilsen rating above. Of *all* the shows on T.V., which ones would *you* rate as the top 5?

   1. .....

   2. ..... 4. .....

   3. ..... 5. .....

2. Are there any shows which *you* feel *particularly* appeal to teenagers? Which Shows? (Example: Room 222)

   .....

   .....

   .....

3. Which shows are the funniest?

   .....

   .....

4. Which shows are the most serious? What do you mean by serious?

   .....

   .....

By serious, I mean .....

.....

5. Which shows (besides the News) help you learn about current issues? (Example: 60 Minutes, First Tuesday, Johnny Carson)

1. ..... What did you learn about? .....

2. ..... What did you learn about? .....

6. Which shows have you found to be the most educational? What does educational mean to you?

1. ..... 3. .....

2. .....

To me, educational means .....

7. Which type of T.V. show do you prefer? Check the type.

..... A. Situational Comedy? Which ones?

..... B. Serials? Which ones?

..... C. Mystery shows? Which ones?

..... D. Specials? Which ones?

8. Do you watch shows for a particular actor/actress or for the subject matter? List at least two shows you watch.

1. Show: ..... Reason: .....

2. Show: ..... Reason: .....

3. Show: ..... Reason: .....

9. Sometimes T.V. shows and movies shown on T.V. are adapted from books (example: *I Remember Mama*). Have you ever read the books from which T.V. shows or movies you liked were adapted? Which ones?

....

Question #9 was used to help compile a reading list. The students' choice for Top show (*Flip Wilson, Marcus Welby, M.D.*, etc.) was important to know, because when I compiled the reading list, I tried to include books which were similar to their choices for top show.

All senior classes found *Marcus Welby, M.D.* and *Medical Center* to be most educational, while the Freshman Honor class picked *Sesame Street* and *Password*. This emphasizes the fact that seniors are more career-oriented, while freshman, who selected word games and children's shows, are closer to younger brothers and sisters who watch *Sesame Street* and *The Electric Company*. The Honor class did not like *Marcus Welby, M.D.*; they selected *Laugh-in* and *Password*. This is a more sophiscated choice.

The graph entitled "Ethnic Breakdown of Favorite TV show" had some obvious results. Black students favored *Flip Wilson*. *Marcus Welby, M.D.* had a broad appeal ethnically, though not by class (HH0 did not like it). *The Carol Brunett Show* and *I Dream Of Jeannie* were of a broad appeal; perhaps this is because of the nature of these shows.

The opinion polls were of great help. I had realized that the seniors were so interested in medical shows. I have suggested some books about nursing, medicine, etc. and I hope to begin a unit about jobs (letter writing, letters of reference, interviews, filling out applications) since they are so career-oriented. We have already seen a film about hospitals.

III TV Project: *Twelve Angry Men* and *The Big Deal*•

"If we are going to make literature meaningful, we need to show them that the TV programs they are watching deal with the same problems and concerns."[3]

That is the purpose of the TV project on *Twelve Angry Men* and *The Big Deal*. Unfortunately, the budget crisis and present recession forced me to limit this particular project. I would have liked to have shown *Twelve Angry Men* and *The Big Deal* in the classroom. Unfortunately, I was not able to do this. So, we compared the two plays to current TV programs. This was valuable for several reasons:

1. It showed the classes that television deals with problems that literature deals with. Since most pupils felt TV mirrored life and the plays we read *didn't*, this project was helpful in our discussion of *reality*. (Example: Why do you feel *The Big Deal* isn't realistic? Which TV show is it like? Why? Is that show realistic?)

2. The project helped the students understand the plays. They didn't find it difficult to analyze the TV shows. I was so pleased to find, that when they compared the play to the *show, they were able to analyze the play*.

• This project was done with the 7G classes.

[3] Neil Postman as quoted in Potter.

The assignment was as follows:

We have read *Twelve Angry Men* by Reginald Rose and *The Big Deal* by Paddy Chayefsky. Are these shows similar to any TV shows? If so, why?

The Big Deal by Paddy Chayefsky

Is it like a family situational comedy?

Example:

1. The Honeymooners
2. I Love Lucy
3. I Dream Of Jeannie
4. My Three Sons
5. The Smith Family

(They supplied more titles)

Twelve Angry Men by Reginald Rose

Is it like...

1. Perry Mason
2. The Young Lawyers
3. Mannix
4. Longstreet
5. Ironsides
6. The DA
7. Judd For The Defense ?

Most of the students felt that *Twelve Angry Men* was like *Perry Mason* or *Owen Marshall*. The results were as follows:

Twelve Angry Men is like...	*Show*	*# of students*
	Perry Mason	17
	Owen Marshall	4
	Mannix	1
	Longstreet	1
	The Young Lawyers	2
	Lawman	1
Prefer TV		12
Prefer play		5
Prefer to see play		3

Interestingly enough, a few girls said they liked the play better, because they could imagine things. Malvina said she wanted to imagine what the characters looked like. The rest of the class found this too difficult. They said, "In a book, you have to imagine — I like to see action."

This is valuable because the teacher can show these students that some books are packed with action. I later gave them *The Pigman* and they loved it.

The Big Deal was compared to situational comedies with the following results:

The Big Deal is like....	*Show*	*# of students*
	My Three Sons	3
	Arnie	1
	The Honeymooners	7
	All In The Family	3
	I Love Lucy	4
	Family Affair	4
	The Lucy Show	1
	No similarity to TV	5

The verbalization about the play really surprised and thrilled me. The students had tremendous insights into the play. One girl wrote, "Joe is like Ralph (*The Honeymooners*), because he always wants to get ahead and make big deals." "Archie (*All In The Family*) is like Joe. He is in a fantasy world. [He] dreams big and [has] money problems." "*The Big Deal* is not like a situational comedy. It is not a comedy."

I hope this project helped the students understand and enjoy the plays.

IV *TV Project #1*

The project was as follows:

> Reduce your favorite novel or book into the format of a TV show. What scenes would you adapt for TV? What scenes would you leave out? What actors and actresses would you select?
> How long would the show be? What type of show would it be (serial, special, movie of the week, etc.)? You may outline the show. You may include dialogue, if you wish. You are the director and producer of this TV show.

The results were staggering. The students were creative and original. Some used sophisticated movie techniques. For example, they used flashbacks (we had read *The Final War of Olly Winter*). They created shows about ecology which were to be narrated by famous actors. Several students wrote dialogues. One girl did a wonderful job of carefully editing *Manchild In The Promised Land*. One girl adapted *Coffee, Tea Or Me* to TV and indicated all commericals would be about airlines. Several students made *Love Story* into a soap opera with a tune-in-next-time motif. One girl interrupted her program with a "special news report: The President will now speak"...talk about reality!

The project was valuable because (1) the students enjoyed it and that was the main purpose of the Unit. (2) The students were able to master sophisticated filming techniques. They were able to adapt the written

word to television and that is no easy task. (3) They revealed much of themselves in their work. For example, Virginia loved *Gone With The Wind*, but changed the ending, because, "I hate sad endings." (4) Many of the students said they had not read a book and they had no favorite novels. I was able to compile a book list, so I could help these students find books they would like.

V TV Project #2

This project was an extra credit assignment. The assignment was as follows:

> Watch any soap opera for one week.
> Each day, write down what happens. Can you predict what will happen next? Why?

VI TV Project #3

Since the purpose of this unit on TV was to motivate general students to *read*, TV Project #3 is the culmination of this goal. I am not interested in developing literary tastes or cultivating future Lord Byrons. I just remember my conversation with several students.

> "I can't do the TV project."
> "Why not?"
> "I haven't read a book."
> "Have you ever read a book you liked?"
> "No"
> "What did you do last term?"
> "I don't remember."

I just wanted to get them reading and *enjoying* books. The book list I compiled was taken directly from the students' opinion polls and TV projects. I checked authors' names in *Books In Print*. I figured if one student liked that book, others might. I tied the books in with TV shows and tried to make reading fun by using a band-wagon approach. I tried to find books which were related to the top TV shows. Hopefully this would seduce some of the students. READ!!! READ!!! READ!!! Read a book you like. That was TV project #3. We read individually during class time.

The purpose of this project was to help make reading enjoyable. The general student finds reading is a laborious task. TV, which holds so much appeal for these students, can be enlisted as an aid in the reading campaign. After finding out what shows the students like, the teacher can compile reading lists which correspond to these shows. Comparing the work studied in class to current TV and movies, somehow, makes the written word more relevant. English is *our* favorite subject; let's make it enjoyable to our students.

I do not know if I have succeeded in motivating any students. Maybe some will find the books they now read more enjoyable, because they have studied a unit about TV. Poor Pat C. wrote, "At one time I used to be glued to TV. Now whether I see or I don't it doesn't matter. Cause frankly TV is known as the IDIOT BOX."

I don't know whether it was the prospect of a unit on TV or not, but Pat dropped out of school after the first three weeks of class. Maybe some of the other students who stayed, gained something!

Washington Irving High School, New York

Child Drama . . . And Jonathan Livingston Seagull

Prentiss M. Hosford
and
Elizabeth Acheson

Fourteen fourth and fifth grade boys and girls read *Jonathan Livingston Seagull*, parts of it with their teacher. They talked about it with their parents, and with each other at school. One boy said, "I heard *Jonathan Livingston Seagull* is banned in China."

The younger child asked, "What does that mean?"

"They don't want people in China to read it. The kids can't read it."

"Why not? We can."

So a discussion of the deeper meanings—the underlying theme—of the story took place, and possible reasons why a government would not want its children to read the story were hypothesized.

During the following week the children learned a great deal about China. They could talk a bit about "Chairman Mao's children." They learned how vulnerable is the Great Wall, built centuries ago to restrain hostile invaders. They learned about political messages in visual communication, communal child care, women in the army, minimum housing, regimented schooling. They decided to have a drama about a school.

There are teachers and a principal; and pupils are there, of course, but they cannot be seen by an onlooker. Representatives of Mao's council have come to the school to talk about the government's expectations of the school and, ultimately, of the children. People who run a chemical plant and an export-import business also visited the school to show their interest, because some of the simple sorting tasks for the factory and shop are done by children. In this way they help the national effort and receive work training. The teachers are again reminded of the special list of books, the *only* books to be read to or by the children. One mother is present. She is an artist who paints only pictures glorifying the Republic and posters which meet Mao's approval. She is upset because her child's teacher has been reading an American book—something about a bird who defies his elders. Is this a proper example for the children? This incident assumes more importance, even, than the problems teachers are having with children who want to draw pictures of a funny fat man dressed in red, and ask for cotton to use for fur on his coat and cap; or children who bring toys to school, toys that are round and go up and down on a string; or children who make sticky bubbles with a sweet-smelling substance in their mouths.

Caution must be taken, though, before an accusation is made, especially in the presence of Chairman Mao's government men. But is this a matter to be investigated?

At this moment, no one knows what will be the outcome of this problem, not even the children. The "teacher" who might have been identified by the puzzled and angry "mother" had to leave the group to take his music lesson, and at the close of the session one of the "government men" whispered to the teacher, who had taken the role of "moderator" at the meeting, that he was going to make some investigations. Where will it all lead?

The authors have built their practice and teaching of child drama in education on the philosophy and model of Dorothy Heathcote of the Institute of Education, University of Newcastle-upon-Tyne, England, noted drama educator and advocate of children's potential to solve problems creatively. She has demonstrated eloquently how drama can stretch children's minds, develop their ability to use and understand language, and how it can provide teachers with the opportunity to engender positive self-concept in their pupils.

Problem Solving

"You're locked out!" shout the hijackers aboard Skylab I to the scientists who have been space-walking to collect samples of atmospheric particles for inspection. These scientists have about half a tank of oxygen left, and they haven't eaten for over three hours. They recognize the urgency of their position. Their captive co-workers also see this. How can the men and women get back into Skylab?

This problem arose with some fourth graders when two of the Skylab scientists revealed they were really hijackers masquerading as astronauts. Once aboard Skylab they could commandeer it for their own purposes. This was not an idea proposed by the teacher. No discussion of this impending development had taken place beforehand. The hijacking was a spontaneously initiated problem emanating from an ongoing drama.

Language Development

"Listen carefully while I read this document. As the King's subjects you are to affirm all of the information I have written to His Majesty."

The document, composed by Dorothy Heathcote, did not consist of the vocabulary of the readers and English books, so some of the eight-to-ten-year-olds seemed puzzled as she continued. "You realize your rights, as citizens under the Crown, to know what I, your governor, am reporting to the King; therefore you men and women should listen carefully to make sure all I have written is correct."

The "governor" proceeds to read a description of the preceding day's activities of these "colonists." After reading a portion of the document, the governor inquires, "Is that what happened?"

"Yes."
Then you affirm that?"
"Yes."

The colonists are asked only if they affirm the next statement. As the document continues, they hear, "The colonists appear to be a lazy, shiftless lot."

"We won't affirm that!" a small nine-year-old pipes up. "It's a lie. We work hard!"

"The statement says, '*appear* to be lazy.' The village well's bucket rope has been broken for two weeks, and even when asked, no one will fix it. This gives to me the appearance of laxity on the part of you colonists." ›

The colonists realize the difference between "appear to be lazy" and "are lazy," and the grumbling subsides. Vocabulary is learned, and the impact of semantics is introduced or reinforced.

Self-Concept Development

Little Sharon, who had been pointed out in a stage whisper by her reading teacher as "one of the ten slowest children in all the first grade classes in the school," was asked by the drama leader what she'd like to make a play about. "Potatoes," came the shy answer.

Questions led Sharon to say she liked sweet potato pie. Picking up on this, the leader and the group went off to make not just one sweet potato pie, but to have a pie baking contest. This engrossing drama provided Sharon and six heterogeneously grouped classmates with an enjoyable half-hour of activity, shopping for ingredients, cooking the fillings, rolling crusts, baking pies, and presenting them to the judges with comments on their delectability. No adult had to tell Sharon she was capable of producing a good idea. She and her classmates experienced her idea in action. Her self-concept had irreversibly been raised.

You may ask, "How does the creative dramatics I'm doing now differ from drama in education?"

First, congratulations are in order for you for moving your pupils out of their chairs into action. The classroom teacher is the appropriate person to be doing this drama, not a drama specialist. The classroom teacher knows the strengths and needs of each child; she knows something of what is going on at home with the children. She is fully aware of the school curriculum. With this background information, combined with verbal and non-verbal messages from the class and her knowledge of the topic the children want to make a play about, she can establish a press, a point for the beginning of a drama in which the children will get their "kicks" as they grow and learn.

Drama in education goes beyond creative dramatics in that it must expose the children to a wider view of life than they can see around them or can explore in separate dramatic episodes. In drama the teacher con-

stantly leads children to see the universality of a situation or role. The school clerk the children interview belongs to the brotherhood of those people who help others. There have always been those whose function it was to help others. Hundreds of years ago travelers throughout Europe had no inns or hotels at which to rest. If they were fortunate, they might come upon a hospice attended by monks along their way. Monks, too, were people who helped others.

In Skylab or moon shot dramas the astronauts are pioneers. Throughout time there have been bold people whose curiosity led them to explore, at great danger, the fartherest reaches of their environment, beyond what others before them had done: people such as the Phoenicians, Marie Curie, Sigmund Freud. The struggles of another pioneer, Louis Pasteur, to get his serums tested might be a particularly pertinent topic when some of the class is absent because of a flu epidemic. This is not to specify a reenactment of that story, but the building of a drama around the spirit and the essence of those of the brotherhood of Pasteur.

Preparation for drama in education, as can be seen, doesn't take place the night before a lesson; it takes place during the years before. Child drama provides us with marvelous motivation—the need and desire to take time to read anthropology, sociology, history, and psychology. If what we're about is helping children's minds to grow, we need to know towards what to direct them: to experiencing the universality of man's condition throughout time and the impact of brotherhoods of people, solving problems of significance to humanity.

Atlanta Public Schools
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As They Like It— A Visual Approach To Shakespeare For Young Students

Leonore W. Horowitz

Teaching *As You Like It* to tenth grade students can be extremely exciting because these young students are beginning to discover with a great deal of enthusiasm that a play is more than simply a sequence of events. A revolution is taking place in their thinking about narrative literature in general. The conception of a novel or play as a continuous unfolding of incidents beginning on page one and ceasing at the back cover is being replaced by the discovery that the work can be seen as existing all at once, as having a total structure in which all its parts fit together simultaneously. While the student who views the play or novel as existing only in the unfolding of the plot as he reads it is likely to resist class discussion because it is "pulling apart" the continuity of his reading experience, the student who sees a work of literature spatially as well as narratively finds a challenge in discovering relationships among its parts. The skills of making all kinds of relationships—analogy, contrast, symbol, irony—can then be developed.

To help the student to replace his old narrative model of a novel or play with the more sophisticated spatial or structural one, the teacher has to communicate the concept of structure to the student in a readily understandable way. Making diagrams of the various aspects of the work communicates the concept of structure visually. And since the most obvious place to begin is with the plot, Northrop Frye's theory of the conventions of comic and tragic plot structure can be an important first step for the young student in getting a perspective on the play as a whole. Equally important, since the young student's experience of literature tends to be sporadic and disconnected, an understanding of conventional plot structure can provide him with an important elementary framework for making connections among his disparate readings.

Northrop Frye's concepts can be presented in a simplified way to both delight and instruct tenth grade students. In the *Anatomy of Criticism*, he describes the basic comic plot as moving through three phases: an initial situation in which the main character is blocked from attaining the object of his desire; the character's entanglement in the developing blocks which reaches a low point and then begins to untangle as the blocks dissolve; and what Frye calls the "recognition scene" in which all the blocks are resolved and the main character achieves his desire. The blocks can be external to the character such as stubborn parents, unjust laws, social pressures, or they may be internal blocks like

self-deception, illusions, lack of understanding knowledge about the real situation. The course of the plot can remove the external blocks by converting the blocking characters, or the plot can dissolve the internal blocks by educating the main character to a more appropriate understanding of himself and others. Disguise is a good example of a block which can appear in both forms. In Shakespeare characters are frequently physically disguised so that characters do not know each other's identities. But characters can also be deceived by masks of pretension worn by others or by their own illusions about themselves.

The energy of the comic action moves the plot from a repressive initial situation to the recognition scene in which everyone finds out who everyone is and in which the characters are reconciled with each other in a more just society with those not directly related frequently getting married. In the *Anatomy*, Professor Frye presents his "theory of comic construction like this:

> What normally happens is that a young man wants a young woman, that his desire is resisted by some opposition, usually parental, and that near the end of the play some twist in the plot enables the hero to have his will. In this simple pattern there are several complex elements. In the first place, the movement of comedy is usually a movement from one society to another. At the beginning of the play the obstructing characters are in charge of the play's society, and the audience recognizes that they are usurpers. At the end of the play the device in the plot that brings the hero and heroine together causes a new society to crystallize around the hero, and the moment when this crystallization occurs is the point of resolution in the action, the comic discovery, *anagnorisis* or *cognitio*. The appearance of this new society is frequently signalized by some kind of party or festive ritual, which either appears at the end of the play or is assumed to take place immediately afterward. Weddings are the most common, and sometimes so many of them occur, as in the quadruple wedding at the end of *As You Like It*, that they suggest the wholesale pairing off that takes place in a dance which is another common conclusion, and the normal one for the masque.[1]

However, there is always a force antithetical to the comic movement towards recognition and reconciliation. This anti-comic force is frequently represented in a character who refuses to join in the festivities at the end of the plot. Depending on whether the audience is made to approve or disapprove of this alienated character, the new society can be either endorsed or criticized. If the "refuser of festivity" is ridiculed by the work's admirable characters, the new society receives the fullest possible affirmation; for example, when the melancholy Jaques refuses to join in the "dancing measures" at the end of *As You Like It* or when Malvolio threatens ineffectually, "I'll be revenged on the whole pack of you" at the end of *Twelfth Night*, the audience is disposed to laugh rather than to sympathize. Because the reader finds any lingering doubts he might have about the comic integration objectified in a ridiculous character, Jaques and Malvolio actually help him to accept the new society. However, if the anti-comic force becomes more pronounced and the refuser of festivity acquires more admirable qualities, the new society begins to look darker, more similar to the initial society. The main character himself can even emerge as the refuser of festivity, refusing to remain inside the new society, like Huck Finn resolving to "light out for the territory" rather than be civilized by Aunt Polly, or Nora deciding to

leave her "doll's house" after all the confusions of the blackmailing have been untangled and Thorvald "recognizes" her as his wife again. The proportional relationship between the new society and the refuser of festivity, or more largely between the comic and the anti-comic forces, is one source of the inexhaustible variations in which the basic conventions of the comic plot can be used.

My tenth grade Shakespeare class grasped these ideas easily and connected with great enthusiasm their classroom reading with other varied aspects of their literary and popular culture experience. The plot structure of *As You Like It* is basically similar to *Jonathan Livingston Seagull*, the adventures of black and red stallions, the love stories of Georgette Heyer and the mysteries of Agatha Christie, *Gunsmoke* and *Mission Impossible*, *The Graduate* and *Search For Tomorrow*. We created fairy tales, animal stories, John and Mary soap operas which were basically the same in terms of plot structure no matter how different in surface detail. While students complained that the comic plots they wrote for homework, such as the one that follows, were all "trite," that was exactly the point the assignment was supposed to make.

> Gerald leaves home in search of his father's brother who was lost for twenty years, promising his father not to stop until the brother is found. Gerald falls into the hands of bandits but is rescued by a farm girl. They fall in love. Gerald explains why he can't marry and then the girl's father confesses to be Gerald's uncle. After leaving his brother twenty years ago, the uncle had fallen in love with a poor girl and had married her. He had been too ashamed to return home to his brother. Soon afterwards, the brothers are reunited and the children marry.

Change Gerald's promise to Rosalind's discovery the farm girl to Rosalind and give her a bigger role in the action and basically you have *As You Like It*.

After spending several class periods playing with various comic plots, we began to discuss *As You Like It* scene by scene, making as many connections among characters, ideas, images and the like as possible. But these isolated observations really only made sense when we began to put the play together as a whole, after the students had completed their second reading. We dealt with the concept of the play's structure first in terms of plot, drawing the basic comic plot on the blackboard and individualizing this conventional structure by diagramming each block.

In the initial situation, several characters want something but are blocked from having it: Orlando wants Rosalind; Rosalind wants Orlando; Rosalind wants her father, Duke Senior; Duke Senior wants his dukedom; Orlando wants his patrimony and an education; Celia wants Rosalind to be happy. Duke Frederick and Oliver are the blocking figures. Both have usurped what belongs to their brothers. Frederick has taken Duke Senior's dukedom, and Oliver has denied Orlando his inheritance. Rosalind and Orlando are blocked partially by these usurping

characters, but the major block between them is Rosalind's disguise. In the first place, Orlando can't find Rosalind because she is disguised as Ganymede. More important, when he meets Ganymede he doesn't recognize Rosalind because he loves an ideal Rosalind, a picture in his mind, rather than the actual Rosalind. This idealized love is another block which Rosalind must remove by "curing" him of his "madness" before a reasonable marriage can take place. Rosalind's disguise is also a block between Sylvius and Phoebe, again both physically and as a reflection of a foolish attitude towards love, this time Phoebe's. By not seeing the truth behind Rosalind's masculine facade, Phoebe shows that she is in love not with an individual but with a certain kind of posture.

The class decided that Act III was the most confused part of the play, and that the blocks begin to dissolve with the conversion of Oliver and his decision to give their father's lands to Orlando in Act IV. Act V was a single long scene, they felt, because as the recognition scene it is the time for everything to get straightened out. Rosalind gets Orlando and is reunited with her father, Duke Senior, whose dukedom is restored to him when Duke Frederick is converted. Phoebe decides that Sylvius isn't so bad after all. Touchstone gets Audrey, Oliver pairs off with Celia, and four couples are married forming a new society with the rightful duke at its head. Rosalind explains all confusions and the play ends with a dance.

The students agreed that Jaques was a "misfit" who just didn't "belong" in the new society, but they felt that it was important to have someone refuse the "dancing measures" or the ending would be too unrealistic (or "sugary" as they put it). By refusing to join in, he criticized the new society, but since he was made to look ridiculous throughout the play by the comments of other characters and by his own actions, his criticism didn't have any serious effect. He acted as a sort of ligh

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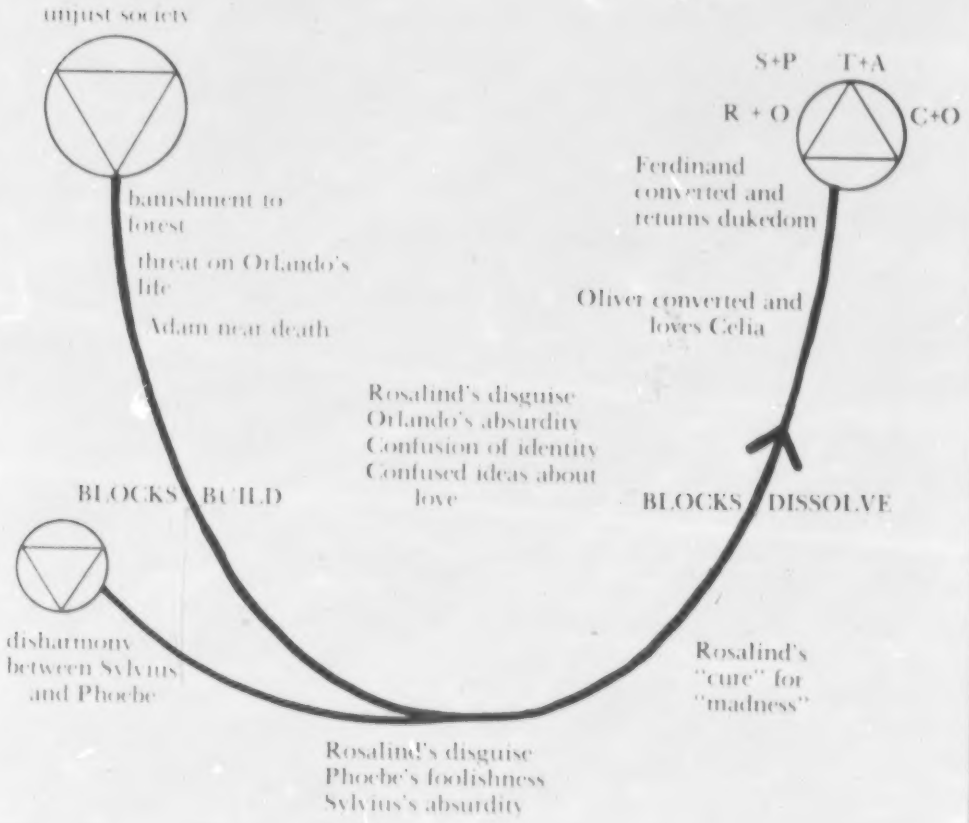
his exclusion from the new society would have made it seem as bad a place as the first society, the court, which had excluded Rosalind and Orlando in Act I.

The first drawing of *As You Like It*'s comic plot structure looked like this:



Other ways of drawing the movement of the plot grew out of this initial diagram. First there were spirals and some animated argument whether the starting point should be on the outer circle, representing the movement from confusion to simplicity, or the innermost point, representing the movement from the initial situation through circles of confusion to the most comprehensive circle of the recognition scene. This discussion led to the selection of the hourglass as the basic design.[3]

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The students decided that this metaphor had several advantages. The play's movement was like the force of gravity; the initial unjust situation *has* to change because of the force of the comic action. Like the sand, the characters filter through the blocks from an inverted arrangement at the play's beginning and finally "settle" into the proper pyramid by Act V. And of course the hourglass is an image of time itself, and time, as one student put is in this play like a space for things to get untangled in.[4]

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An objection was raised that this diagram did not distinguish between the two societies. The initial unjust society shouldn't be a circle but a smaller version of the middle shape, because the second society was the just society towards which all the characters except Touchstone and Jaques who were reactionaries, always looking backwards toward the court, were moving. As a result the diagram was modified:[6]

The play's movement followed the high and low points of the comic confusion and ended in a higher or better society.

Urged by a desire for symmetry, one girl suggested a new diagram which showed the widest part of the play as occurring in the middle, expanding out of the first society and leading towards the second society.[7]

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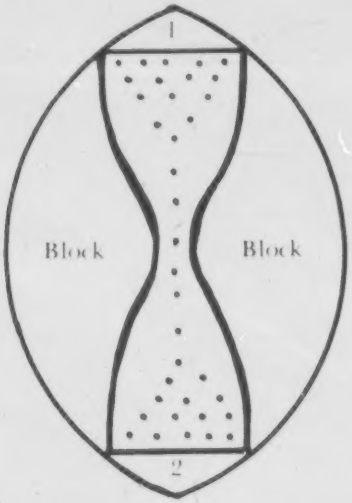
Then another student suggested that this diagram be combined with the hourglass since the two together would show the expanding and contracting shape of the action as well as the idea of the characters filtering through the bolck.* This drawing was accepted with enthusiasm.



From a conception of plot structure, the students were ready to move on to other ways of relating parts of the play into a whole. This was a crucial transition challenging them to put together all the ideas that had come up in discussions about character, ideas, imagery and the like. While during those earlier discussions those terms must have appeared to the class as so many balls to juggle, with first one being thrown up for discussion and then another, the students now had to try to see them as parts of an orderly pattern. To help the students make this transition, each was asked to draw the structure of the play in terms other than plot. These drawings were on a variety of levels. Some were simply another way of organizing plot, but others focusses on character relationships and some represented the connections between particular characters and the play's central concepts. These drawings were mimeographed, and, using a scale of one to ten, the class awarded scores for comprehensivengss. Plot drawings received the lowest scores. Comparisons among the drawings made it easy to see what areas of the play were left out of each drawing, and then we tried to come up with a drawing which comprehended all of the best ideas.

This drawing reflected our decision that the two most important words in the play were "love" and "time." We decided that Orlando and Sylvius were foolish lovers because they ignored time's inevitable effect on themselves and on their love. Touchstone and Jaques, on the other hand, were preoccupied with the "riping" and "rotting" of the body in

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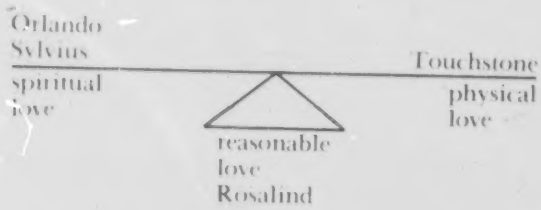
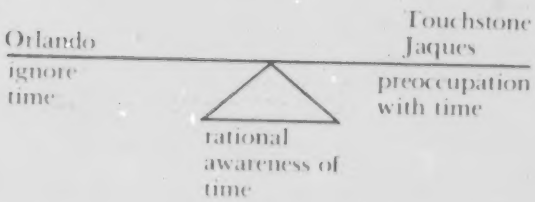
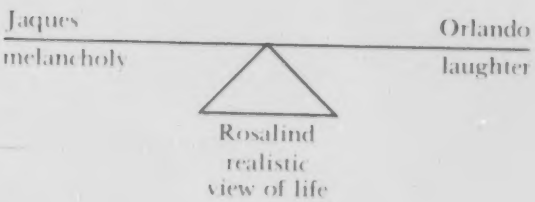
time. Rosalind struck a balance between the two extremes because she was aware of time, especially when Orlando was late for his appointments, but didn't reduce man's life to numbers of years. Rosalind also struck a balance between Orlando's idealized love and Touchstone's focus on physical passion. Her love would be both spiritual and physical, excluding neither. In a world in which time means change, the only reasonable way to be in love is to recognize that love will change as well as each lover. Arden is not a Garden of Eden, as old Adam, the servant suffering from age and hunger who wanders around with Orlando, reminds the audience. Those who believe in eternal youth, eternal love, or eternal anything are fools.

In our class drawing, Rosalind is the center of several balances between extremes:







We put together all these extremes in a single drawing with Rosalind at the center, the balance of everything

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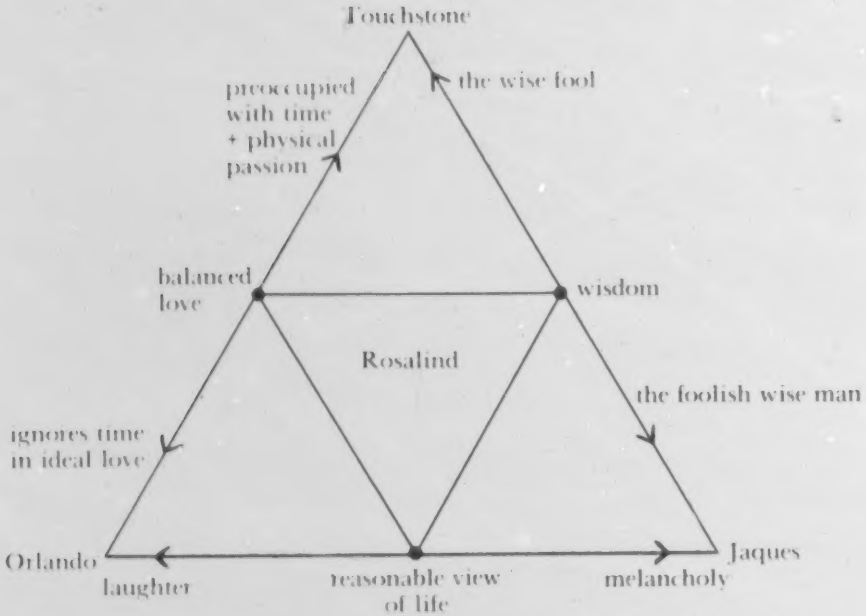

As a corollary to the diagram assignment, students were also asked to compose a single sentence which crystallized as completely as possible the meaning of the play as a whole. As with the drawings, we composed a sentence as a class to bring together the best of the ideas into as nearly a comprehensive statement as we could make: "*As You Like It* suggests that man should neither ignore the effect of time in an idealized view of the permanence of love nor cynically reduce all human activity to the body's gradual destruction because man is happiest when he tempers his love with a rational awareness of human limitations."

By beginning with Northrop Frye's theory of conventional plot structure,[9] students were able to grasp the concept of the work of literature seen as a whole whose parts coexist. Gradually plot connections were enhanced with more sophisticated kinds of connections so that terms like characterization, theme, and imagery made sense as parts of a whole. Diagraming these different relationships reinforced the idea of structure and helped to build important skills. Equally significant, the student grasped the idea that each work of literature that he reads can be related to other works of literature. Since works of literature do have certain common characteristics in terms of how they move from beginning to middle to end, the student began to develop a basic framework for comparing his different readings. The student began to understand

that any work of literature can be understood and appreciated more fully when it is read in the context of other works of literature, that the most important and comprehensive context within which to understand literature is literature itself.

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FOOTNOTES

[1] Northrop Frye, **Anatomy of Criticism** (New York, 1967), 163-64.

[2] Kim Shoaf, tenth grade student.

[3] Lucia Anderson, tenth grade student.

[4] Another tenth grade student, Janet Moore, made this observation which is strikingly similar to a point made by Dame Helen Gardner that in Shakespeare time is "not so much a movement onwards as a space in which to work things out." "**As You Like It**" in **More Talking of Shakespeare**, ed. John Garrett (New York, 1959), 22).

[5] Connie Lindenlaub, tenth grade student.

[6] Cathy Marigold, tenth grade student.

[7] Nitzi Middleton, tenth grade student.

[8] Andrea White, tenth grade student.

[9] Five cultures of the tragic plot structure was used with great success as an introduction to **Macbeth**.

The Reading Teacher's Right To Write

Jerome Axelrod

There are several reasons why reading teachers do not write journal articles despite frequent requests from editors to do so. Underconfidence, modesty, laziness, insufficient knowledge of a subject, and a genuine inability to write certainly head the list. But other reasons for a person's "creative dysgraphia" include an uncertainty as to what kinds of articles a particular journal wants or an awareness of the existence of relevant publications that seek manuscripts.

The following bibliography includes most of the reading-education journals published in the U.S., Canada and England. Excluded from this annotated list are general and higher education, applied linguistics and philology journals which never or only sporadically publish reading articles; also omitted here are all monographs, newsletters and foreign language periodicals. Editorial and subscription addresses are included in this list.

Facts presented in this article are necessarily temporary: editors die or retire; journals die or change names (an annoyance to the researcher); headquarters' move, etc. The journal listings here are also incomplete; several editors did not send this researcher, for one reason or another, copies of their journals. Since many journals ask their potential author's following a particular style or set of guidelines, it is necessary for the writer to obtain a recent copy of the journal he wishes his article to appear in. (Often, obtaining a particular journal is difficult because even the largest public and university libraries do not subscribe to all the journals listed here. One way of getting a copy of a little-known journal is by writing to the subscription address of the journal. This address can be found by looking in the books listed in this bibliography. The name and address of the journal are listed alphabetically under the heading "education."

Unless otherwise noted, all journals in this list seek manuscripts from all states even in the cases in which a particular state or region is mentioned in the title (e.g. *Ohio Reading Teacher*).

A mailed manuscript must always include a self-addressed stamped envelope. The least expensive way of mailing is by placing sixteen cents postage on an envelope and writing, "Special 4th Class-Manuscript." Use air mail when mailing outside the U.S. or Canada.

One star (*) beside the description of a particular journal indicates that the publication is a recognized leader in the field of reading. Two stars (**) indicate that the researcher's annotated information is based on his analysis of only one issue of that particular periodical.

What is a journal? Although there are many definitions—some of them conflicting—the author has chosen the following criteria as to what constitutes a journal: 1) a journal is a professional periodical consisting of articles based on a single general motif, like "education," or a more parochial theme, like "reading"; 2) it is published consistently at least twice per year (exception: *English Envoy*, once per year); it publishes some unsolicited manuscripts by persons not on the journal staff (exception: *Reading Newsreport* accepts only solicited manuscripts); 3) it does not pay for articles except in the form of free copies of the journal in which the article appears. In fact, some journals levy an author per-page charge (e.g. *Reading Improvement* charges $45-$48 per page).

ADE BULLETIN

Subscriptions and editor: Michael Shugrue, Association of Departments of English, 62 Fifth Ave., New York City 10011.

Published by the Chairmen of Department of English in American Colleges and Universities.

ARIZONA ENGLISH BULLETIN

Subscriptions and Editor: Ken Donelson, LL639, English Department, Arizona State University, Tempe 85281.

This publication of the Arizona English Teachers Association "... welcomes all contributions related to the teaching of English and applicable to the theme of a forthcoming issue."

CALIFORNIA ENGLISH JOURNAL

Subscriptions: California Association of Teachers of English, Box 1427, Whittier 90607. Editor: Roy Cayille, 372 S. 3rd Avenue, Upland 91786.

CEJ seeks "... to identify and study important problems involved in the teaching of English and the professional preparation of English teachers. ..."

COLLEGE ENGLISH

Subscriptions: National Council of Teachers of English, 1111 Kenyon Road, Urbana, Illinois 61801.

Editor: Richard Ohmann, Wesleyan University.

Articles on the working concepts of criticism, the nature of critical and scholarly reasoning, pedagogy, and educational theory and concerns of the profession.*

CONNECTICUT ENGLISH JOURNAL

Subscriptions: Thomas Fitzsimmons, Puddin Lane RR 3, Willimantic, Conn. 06226. Editor: Ralph Corrigan, Sacred Heart University.

"... articles at all levels on linguistics, composition and literature." Accepts articles only from Connecticut.**

DIALOGUE

Subscriptions and Editor: Elaine Gansberg, Dialogue, English Department, West Virginia University, Morgantown 26506.

Eight pages per issue include about five articles.

ELEMENTARY ENGLISH

Subscription: National Council of Teachers and English, 1111 Kenyon Road, Urbana, Illinois 61801
Editor: Iris Tiedt, University of Santa Clara

Devoted to encouraging effective teaching of reading, composition, speaking, and listening skills." •

ENGLISH

Subscription: Oxford University Press, Neasden, London, N.W. 10
Editor: Margaret Wills, 1 Brocklmere, 13 Wray Park Road, Reigate Surrey

"Literature—Criticism—Teaching." Accepts international authors' manuscripts.

ENGLISH EDUCATION

Subscriptions: National Council of Teachers of English, 1111 Kenyon Road, Urbana, Illinois 61801
Editor: Oscar Haugh, University of Kansas

on problems related to the preparation of English teachers.•

ENGLISH ENVOY

Subscriptions & Editor: Lowell Baberg, Jordan High School, Sandy, Utah

Formerly known as *Journal*, this yearly publication is published by the Utah Council of Teachers of English. Accepts articles from all states.

ENGLISH IN EDUCATION

Subscriptions: William Sponge, 5 Imperial Road, Edgerton, Huddersfield, Yorks, HD3, 3AE
Editor: Leslie Stratta, University of Birmingham, Birmingham 15, England

Accepts manuscripts from British writers only.••

ENGLISH IN TEXAS

Subscriptions & Editor: Zenobia Verner, Box 14226, Houston 77021

Accepts manuscripts only from the Lone Star State.••

ENGLISH JOURNAL

Subscriptions: National Council of Teachers of English, 1111 Kenyon Road, Urbana, Illinois 61801
Editor: Stephan Judy, Michigan State University

"Serves junior and senior high school English teachers with articles on language."•

ENGLISH LANGUAGE TEACHING

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Editor: Maurice Hatch, University of Kentucky

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Subscriptions: Linguistic Society of America, Room 800, 1717 Massachusetts Avenue, N.W., Washington, D.C. 20036
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PERCEPTUAL AND MOTOR SKILLS

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Editor: R.B. Ammons & C.H. Ammons, University of Montana.

Not a reading journal per se; *PMS* contains many research articles on reading.*

READING

Subscriptions: S.V. Heatlie, 63 Laurel Grove, Sunderland, Co. Durham, SR 2 9EE United Kingdom.
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Published by the Kansas International Reading Association.

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READING TEACHER

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Subscriptions: Dr. Leonard Braam, College Reading Association, Reading Clinic, Syracuse, N.Y.
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Formerly known as *The Journal of the Reading Specialist*.

RESEARCH IN THE TEACHING OF ENGLISH

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Editor: Alan Purves, 310 W. Delaware, Urbana, Ill. 61801.

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Editor: Mrs. Frances Winner, 3537 Grandview Drive, Richmond 23225.

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Subscriptions: Clarence Brown, Marquette University.
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Philadelphia

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One Day In The Life Of Ivan Denisovitch— And One Day In Ours

Robert W. Blake

I went to see the movie, "One Day in the Life of Ivan Denisovitch," because I felt I owed it to Solzhenitsyn, upon whose novel of the same name the movie is based. Solzhenitsyn is one of my super-heroes, representing to me all that is absolutely splendid in the field of literature, not so much because he has written words worthy to be ranked with Dostoevsky, Melville, and Faulkner — such an evaluation remains for the future — but because his very act of writing what he does is a performance representing great personal courage in the face of physical torture and exile. In other words, Solzhenitsyn's writing is the testament of a man who has been on the front line, to the outer extremities of human experience, and has felt an obligation to his fellow man to tell what it was like, regardless of the cost. Such men in any culture are precious, and they come to be legends from which lesser men derive their strength.

So I was prepared to be disappointed with the movie version of Solzhenitsyn's sparse, profound book, but I must report that the picture based upon it is a masterpiece, which, although it won't break any box office records, will grow over the years in reputation. Obviously, the men who made the movie felt an obligation to Solzhenitsyn similar to mine — and they also had talent — for the movie is an accurate, faithful representation of the book, doing best what a novel can't do, which is to present in sound and visual images what fiction can only represent.

The scenes and images from the book are all there, honestly and unsparingly shown. Ivan's day begins in an unnamed arctic prison camp in what seems like the middle of the night. He must scramble for a breakfast of weak soup laced with the skin, entrails, bones, and eyes of fish. He has a 99.2 degree temperature but cannot be relieved from work. He must march through lifeless, snow covered wastelands to work in 27 degree below weather, guarded by men with machine guns and police dogs. He and his team of men work against the implacable cold — in which cinder blocks are caked with ice, water freezes while being carried a hundred yards, and mortar hardens almost before it can bind the blocks — to construct the wall of an apparently meaningless building on a great frozen plain. Ivan and his men march back to camp, are searched, struggle to eat, are counted, try to bring the day to a close in their barracks, but are harried out of their barracks and are counted again before they can go to sleep, looking forward only to another day just like this one.

But what's the point of showing Ivan's daily life? Ivan's one day is much like a typical twenty-four hours in the life of many kinds of men: soldiers, prisoners, sailors, or construction workers. The cold is fierce but not unbearable. The food is unappetizing and insufficient, but it can keep one alive. The work is difficult but not harder than that which many men perform. The guards are irritable, coarse, and brutal, but the impression is that they — even though they are warm and well-fed — are prisoners too. There are no women, but men live for long periods of time without women. And Ivan does have his triumphs, which he relishes in at the close of the novel, and with which the movie is wisely concluded — an ending, I'm sure, which will come to rank among the greatest in western fiction:

"Shukhov [nickname for Ivan] went to sleep, and he was very happy. He'd had a lot of luck today. They hadn't put him in the cooler. The gang hadn't been chased out to work in the Socialist Community Development. He'd finagled an extra bowl of mush at noon. The boss had gotten them good rates for their work. He'd felt good making that wall. They hadn't found that piece of steel in the frisks. Caesar had paid him off in the evening. He'd bought some tobacco. And he'd gotten over that sickness.

Nothing had spoiled the day and it had been almost happy.

There were three thousand six hundred and fifty-three days like this in his sentence, from reveille to lights out.

The three extra ones were because of the leap years. . ."

It seems to me that one day in Ivan's life shows us at least two things. First, we come to recognize that most of the brutalities which men suffer from other men come to us not in melodramatic incidents but by way of continual, overpowering, seemingly unending indignities. Most of us have lived through a few days like Ivan's, but to be able to simply survive physically for three thousand six hundred and fifty-three days, without rest, without relaxation, without luxurious food and drink, and without a chance of reprieve, appears to be more than a man can bear. But the second point of the movie seems to be just that: man can withstand more than he ever dreamed possible and bear it with a sense of satisfaction almost, but, most of all, with a sense of dignity. Ivan Denisovitch, a simple ignorant peasant, survives his one day in a Siberian prison camp, and because he can live like a man under almost the worst conditions to be imagined, we can learn from his example how to live our own lives better.

SUNY, Brockport

Try It On Monday

by Marjorie Rogers

Summertime.

The livin' is easy, and all things are possible.

Now, before the realities of the classroom are with you again, is the time to resolve to make a movie next year.

Nothing, but nothing, involves and delights a class more than making a movie. My classes have made three this year, and I know if I should ask them what they remember best from the year, the movies would be it.

The regents juniors, working totally on their own, did a six minute Perils-of-Pauline type silent film called "The Misfortunes of Molly". Molly can't pay the rent, gets tied to the railroad tracks, is saved by the hero and rides off into the sunset while the villain curses behind bars, all according to the best tradition. The juniors planned it, wrote it, filmed it and even paid for it themselves. My only contribution was class time to work on it. They are so proud of the film that they have placed it in the office safe to be shown at their tenth reunion.

In contrast to the juniors, the seventh graders needed a lot of help. The first movie they made was a cartoon, an adaptation of a funny dog story called "Genevieve Truecheart, Man's Best Friend." The story line, of course, was already planned, but a lot of guidance had to go into planning the scenes, doing the artwork, shooting a few frames at a time and timing the action to the story as told into a tape recorder.

The last film was a quickie, "Super Streaker Meets the Sewer Monster." Some last minute gorgeous weather this spring brought this one about. It was planned and shot in one week. The class planned the action. The overall plot came from one or two class sessions, everyone contributing ideas. Then committees planned the rest, each committee taking one segment of the film and deciding on good locations and camera angles. I put it together in a shooting script from their ideas, and we filmed it in 1½ periods.

In short, you can make a movie as much or as little work as you want to. You can spend a week or several weeks on it. I guarantee that your students will be fiercely proud of it.

Equipment

For outdoor movies you will need:

1. Camera	Cameras which will take good outdoor movies can be found for as little as $25.00.
2. Projector	Projectors start for as little as $50.00.
3. Film	Price for film plus processing — about $5.00 per three minute colored film.
4. Splicer	Not really necessary. They can be purchased for as little as $3.00, however, and can correct a multitude of sins.
5. Splices	I use Kodak Presstapes. These work like bandaids are easy to use, and very inexpensive. 20 splices cost about $.75.

For indoor movies:

6. Light bar	

For Animation:

7. Single frame attachment (cable release)	This gadget takes one frame at a time. It fits most movie cameras. It costs around $3.00.
8. Tripod	The camera must be stationary and capable of being pointed at the floor.
9. Art supplies	Mural paper, construction paper, marking pens, scissors, thread, scotch tape, chalk (titles written on blacktop with chalk are effective)
10. Record Player or tape player	Music does wonderful things for your movie

I. Plan the movie

The first step is to choose the type of movie you want to make. Weather has a lot to do with this. In spring and fall, outdoor movies work well. In the winter, try animation. Two ideas that have worked well are the film based on a popular song and the film that is based on a short story. Other possibilities are films based on a theme, i.e. Hair, Feet, Smiles, films depicting a scene from a piece of literature; a pantomime a la Charlie Chaplin; a *Perils of Pauline* type melodrama "Ha, Ha! I have ve in me clutches, me proud beauty!"; a horror movie, (Dracula, I Was a Teenage Werewolf); or, an original story.

The second step is to plan your shots. If you happen to have one of those marvelous organizing-type girls, the "Now-you-stand-here-and-you-stand-there" types, fine. Hand this job over to her and relax. If not, you will have to do some planning. The basics can be put down in a chart something like this:

Shot	Location	Time
1. Genevieve-tongue wagging, tail wagging	blue construction paper background	6 seconds
2. Genevieve and Tom walking to school	mural #1	20 seconds
3. Genevieve jumping up on Tom, tongue licking Tom	mural #2	15 seconds

For outdoor movies, also plan whether your shots will be closeups, medium shots or long shots.

II. Select a Crew

The following jobs will need to be done:

A. Cameraman (or men) I try to give as many people as possible a chance to shoot a few feet.

B. Scriptgirl — follows the shooting script and helps get background ready for the next shot.

C. Timer — responsible for timing the length of shots using the second hand on a watch.

D. Figuremen — responsible for making the small changes in the figures in animated movies.

E. Artists — Everyone should have a chance to contribute to the movie, some to create background scenes and murals, some to draw the movable figures, some to letter titles and credits and some to color in what others have drawn.

F. Storywriter — Adapts the story to the time limitation. This is the most difficult job and needs a smart cookie.

G. Storyreader — Reads the script into the tape recorder as the movie is shown in its edited form.

III. Do the Artwork (This is mostly for animation.)

Marking pens are invaluable here. Titles, credits, and written comments must be big and bold to show up. I use five large sets with my class. I also use large sheets of white poster paper for titles and mural paper three feet wide. Our murals were eight feet long.

The figures that must have movable parts can be made functional by attaching the moving part to the main body by a short piece of thread and two pieces of scotch tape.

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This keeps the part in place, but allows it to move a bit.

Have available books with pictures to help the artists draw. The important thing, though, is not perfect drawings, but big, bright, bold drawings. In fact, the funnier the better.

It works a little better if one person is in charge of all the drawings of one figure. There is more continuity to the drawings. The artist should create the figure in several sizes and facing in different directions. The figures must be in proportion to the backgrounds. All this depends on the nature of the movie. The movie must dictate size, direction and pose of the figures.

The artwork for a six minute movie took us about 4-5 periods.

IV. Shoot the Movie

An 8 mm film has a little over three minutes of showing time. If you use two films, you have six minutes times 60 seconds or 360 seconds in which to tell your story. Plan each shot by the number of seconds it would take to tell that part of the story, or, if you are coordinating it with a record, the number of seconds it takes to sing a particular line. This last takes exact timing and more editing.

For animation, things get a bit more sticky. The film passes through the projector at 16 frames per second. 360 seconds times 16 frames makes an astronomical 5,760 frames — if you were to shoot the cartoon one frame at a time.

For some types of movement, single frame shots will be necessary. For a tail wagging, for instance, move the tail a trifle, take three frames with the cable release, move the tail, shoot, move, shoot, etc. This takes a long time. For many shots this time consuming process can be avoided. When the figure has to move over a distance, it is possible to attach a white thread to the back of the figure with scotch tape and move it around by this. The thread extends out to the edges of the picture and is held out of camera range by two students.

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A six minute movie took us about 5 periods to shoot.

The thread doesn't show and the scene can be shot at full speed.

IV. Shooting the movie (continued)

The figures are laid flat on the floor and move about on the still background, or a student can move a mural past the fixed camera lens as the figures move. This gives the effect of moving over distances.

Vary shots by using different backgrounds and different size figures. For variety, enact some scenes on a colored construction paper background. Occasionally, use closeups of just the head.

A hint — When shooting animated cartoons, an overeager cameraman will catch the hands of the people adjusting the figures. He must be sure to wait until all hands are out of the way before shooting.

V. Edit the movie

Remove the goofs. Splice the pieces together. Movies may be shot out of order and then spliced back together in the correct order. (Shoot titles indoors on a rainy day.)

VI. Coordinate the Movie with the Sound.

As the movie is shown, the Story Teller reads into the tape recorder the part of the story shown on the screen.

Films are fun to do. The students are proud of the final product. They have a greater appreciation of the labor and techniques involved in making a movie. They learn to plan, to organize, to cooperate. Finally, they enjoy it.

Once again, I urge you to send your ideas to the Try It On Monday column. Perhaps you have a technique for shooting movies that works, an activity for teaching grammar, a trick that makes classroom management easier. Send them to Try It On Monday, Marjorie Rogers, Morris Central School, Morris, New York.

— Helen Wilder

"Silences." Color. Running time: 12 minutes. Distributed by Contemporary Films McGraw Hill, 1221 Ave. of the Americas, New York, New York 10002.

"Silences" is set in Yugoslavia under the German occupation. While the film is pertinent to any unit of war, the film goes beyond the issues of man and war, and asks the students to consider the emotions involved in life and death decisions: Will man's humanity extend to the enemy? What are the psychological effects of war? How does man react to depersonalization?

A great deal of the film's effectiveness lies in its film technique. No dialogue is spoken, yet the sound track is powerful. There are interesting close-ups, and pannings which are not primarily for effect, but to add meaning to the story. Visually the snow, the vast wastes of space, and men ominously standing in the foreground give texture to the plot.

High School

"The Shooting Gallery." Color. Running time: 6 minutes. Distributed by SIM Productions, Weston Woods, Weston, Ct. 16880

"The Shooting Gallery" is an allegory of war created through symbols in an antique carnival's shooting gallery. I found that the students intuitively understood the film, and responded emotionally to the theme. After a discussion of the film, I showed it again and had the students point out the symbols, and the connotations which they gave to them. It was an excellent device for teaching the use of symbolism, and the individual interpretations of symbols. They also learned how a series of symbols evolve into a larger theme. These are difficult concepts to teach, but the film made them quite clear.

Jr. and Sr. High School

"Candleflame." Color. Running time: 7 minutes.
"Textures." Color. Running time: 10 minutes. Distributed by ACI Films, Inc., 35 W. 45th Street, New York, N.Y. 10036.

Here are two films for stimulating creative writing. The films have no dialogue, but rely on their visual effects to stimulate the students' thinking.

I had a group of students write a description of a candle burning. I then showed "Candleflame" and the students were amazed at what the camera saw, but that they had missed. Having struggled with how to fill a paragraph, they saw seven minutes of description unfolding before their eyes. What a lesson they learned!

I used the film "Textures" in conjunction with the text, *You*. The text stresses the need for a point of view, and the shifts of emphasis created when that changes. "Textures" reinforced this concept with material things.

Highly recommended as adjuncts to writing units.

Sr. High School

"Death of a Peasant." Color. Running time: 10 minutes. Distributed by Mass Media Associates, 2116 N. Charles Street, Baltimore, Maryland 21218.

A Yugoslav farmer faces a German firing squad and refuses to be shot passively, but flees, forcing the Germans to hunt him down before killing him. While the setting is wartime, the theme is how the individual faces his death. This is a dramatic film, with its intensity heightened by excellent photography. The film correlates well with Thomas' "Do Not Go Gentle." Excellent film for a humanities course, or for a unit on war.

Senior High School

"The Ballet of Central Park." Color. Running time: 15 minutes. Distributed by Macmillan Films, 34 MacQuesten Pkwy South, Mount Vernon, New York 10550.

This is an interesting film that subtly presents the class and race differences in our society. A young ballet student recruits a gang of Puerto Rican boys to perform a ballet that she has written. She is oblivious to their world, and to the almost insurmountable cultural differences between them.

I showed this film to a group of slow learning boys. They scoffed at the title, but became deeply engrossed in the story. They were able to identify with the boys, and to recognize the stereotyping that is a part of our world. The film doesn't preach, but it does make the students see some truths which they may not have been able to verbalize before. They even admitted that they liked the dancing.

Jr. and Sr. High School

"The Giving Tree." Color. Running time: 10 minutes. Distributed by Stephen Bosustow Productions, 1649 11th Street, Santa Monica, California 90404.

"The Giving Tree" is an allegory which uses the relationship between a boy and a tree to illustrate the parallel relationships involving giving and receiving. While its primary level is clear and easily understood, the power of the film lies in the many parallel interpretations which the student will see: parent/child; teacher/student; God/man; country/citizen; environment/man.

Many interesting essays and creative writing exercises can be used with the ideas sparked by this film.

Jr. and Sr. High School

"The Wild Child." Black and White. Running time: 85 minutes. Distributed by United Artists Corp., 2900 Woodburn Avenue, Cincinnati, Ohio 45206.

This extraordinary film transcends the need for it to be placed in any category. It should be shown to all students for it encompasses so much that we want our students to understand: the need to remain an individual; society's role in helping each one to become all that he can be; the problems and the difficulties in learning.

This is a true story of a child found in 1798 who had been raised in the wilderness by himself. A French physician, Jean Itard, attempts to civilize the boy. What each learns about himself is what sets this film apart from others. The film is directed by Francois Truffaut, and so it bears his highly individual style.

"The Wild Child" is a beautiful and sensitive film which will stimulate students into wanting to know more about related ideas. I found that the tenth grade class I showed this film to became involved with child abuse, the psychology of learning, and other "wolf-children."

Jr. and Sr. High School—College

"When Angels Fall." Color. Running time: 21 minutes. Distributed by Contemporary Films/McGraw Hill, 1221 Avenue of the Americas, New York, New York 10020.

Roman Polanski made this film when he was a student. It can be studied as such in a film course for the long-held shots, and the creation of tension which are the marks of his films can be seen in their developmental stages.

But the film can also be studied in a literature course. The story is that of an old woman who tends a men's public toilet. As she goes about her duties, men come in who remind her of her past. In a series of flashbacks she recalls her lover, her child, and war. The color differentiation between her present life and her reveries make the transitions clear to the students. There is much teaching material in the film: structure, parallel incidents, symbols, and a fantasy conclusion.

High School and College

"The Sonnets: Shakespeare's Moods of Love." Color. Running time: 21 minutes. Distributed by Learning Corporation of America.

Although sonnets are rarely taught as an introduction to poetry, I used this film to motivate interest in a poetry unit and it was a smashing success. The sophomores who saw the film were held by the power of the poems, especially since they could see the emotions enacted. The film has a voice which reads ten of Shakespeare's Love Sonnets while three young actors in modern dress act out the story line of each sonnet.

After seeing the film the students were eager to talk about these sonnets and to learn about the sonnet form itself. I recommend this unusual and beneficial film.

High School

—Pat Moore

"TV News Behind the Scenes." Distributed by Encyclopedia Britannica Educational Corp., 1822 Pickwick Aven., Glenview, Illinois 60025.

This is a good film to use in a journalism class, a unit dealing with mass communications, or as a career education supplement in English classes. It is probably best used on the secondary level. It is acceptable for use with slow, average, or above average learners.

The film is both informative and entertaining. Well chosen news events and a fast pace combine to keep the viewer involved; a realistic picture of the TV news broadcast evolves. The film also presents a variety of little known careers in this particular field.

The role of the producer and reporters, as the "shapers" of the news emerges, but could use more emphasis. If this were done, the film would promote more discussion on the role of the viewer.

Oneonta High School

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